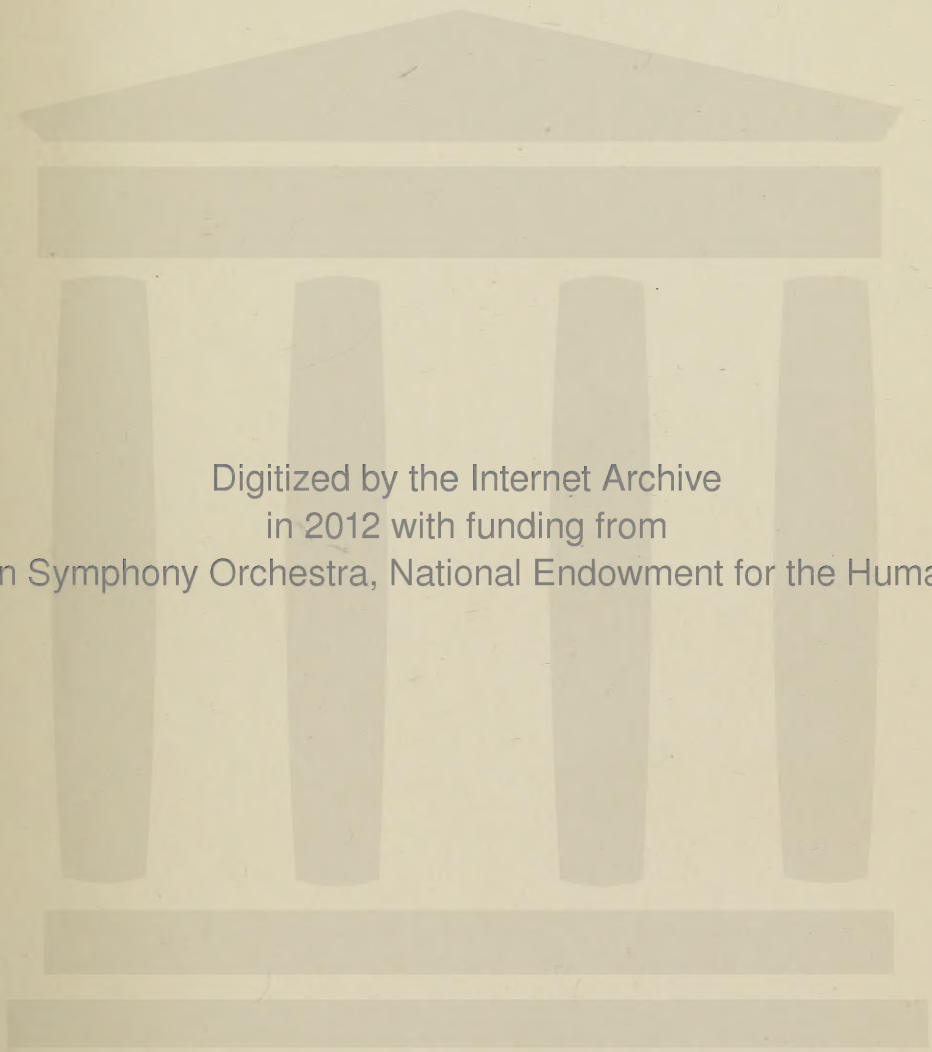


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Twenty-fourth Season, 1904–1905.

PROGRAMME

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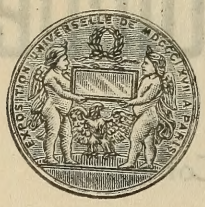
Monday Evening, October 17,

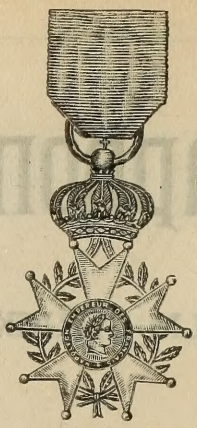
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Sixteenth Concert in Hartford.

Mr. WILHELM GERICKE, Conductor.

FIRST CONCERT, MONDAY EVENING, OCTOBER 17, AT EIGHT.

PROGRAMME.

Dvořák Overture, "Othello," Op. 93

Liszt "Die Lorelei"

Dvořák Suite in D major, Op. 39

I. Praeludium (Pastorale).
II. Polka: Trio.
III. Menuett (Sousedska).
IV. Romanze.
V. Finale (Furiant).

Wagner Aria from "Rienzi"

Dvořák . . Symphony No. 5, in E minor, "From the New World," Op. 95

I. Adagio: Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

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"Othello," Overture for Grand Orchestra, Op. 93.

The "Othello" overture is really the third section of Dvořák's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The second is known as "Carneval," Op. 92.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvorák before his journey to America. The composer conducted.

The first performance in America was at the concert given October, 21, 1892, under the auspices of the National Conservatory of Music of America, at the Music Hall, Fifty-seventh Street and Seventh Avenue, in honor of Dvorák, who then made his first appearance in this country. The solo singers were Mme. De Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: the New World of Columbus and the New World of Music"; Liszt's "Tasso" was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public.

This programme also gave a description of the character of the work. It is said that the scheme of the description was originated

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by Dvorák himself. The description is at times curiously worded, and Desdemona is represented as "retiring" instead of "going to bed."

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia. . . . The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The overture "Nature," or, as Mr. Apthorp translated the German title, "On Nature's Bosom," or "'Mid Natural Scenery," was described, as was the second overture, "Life," entitled at the first performance at Prague "Bohemian Carnival" and now known simply as "Carneval." The former was likened unto "Il Penseroso," the latter to "L' Allegro."

"Love," or "Othello," was described as follows: "If the first two parts represented the impressions of Nature and Life as gay and stirring in general, the third overture lets Love appear as a serious and burning passion. The composer has tried to express some of the emotions engendered in him by the final scenes of 'Othello' as an embodiment of both the gentlest and the fiercest expressions of love. The composition is by no means a faithful musical interpretation of the Shakesperean lines, but rather the after-revery of a man whose imagination has been kindled by the theme of the play. Though the main part is written in F-sharp minor, as befits the serious and fiercely intense character of Othello's passion, it begins with a choral-like dominant in C-sharp, the prayer of Desdemona before retiring. While she is still praying for herself and for her husband, weird sounds in the orchestra suddenly announce the approach of the murderer. This is but an effect of the imagination, however, for presently the prayer of Desdemona continues till she falls asleep. Once more the orchestra

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Mr. LOUIS C. ELSON will give an analytical lecture on "Parsifal" in Jordan Hall on Thursday, October 20, at 3 P.M. Complimentary tickets may be obtained by applying to Ralph L. Flanders, Manager of the Conservatory.

announces the approach of Othello. This time it is he. He pauses at the threshold. He enters the room, looks long at Desdemona, and kisses her. The theme changes to an allegro. Desdemona awakes, and then follows the cruel, pathetic scene between Desdemona and the Moor:—

Alas, why gnaw you so thy nether lip?
Some bloody passion shakes your very frame.

"Her entreaties are answered by the deep threats of Othello. Gradually the imaginary conversation becomes tinged with a note of melancholy, and a regretful love scene ensues, according to the composer, till the Moor's jealousy and mad revenge gain the upper hand again. This motif is worked out at some length in the elaboration, and especially the deep notes of Othello's lion-like anger are sounded repeatedly. In the end he restrains himself no longer. The scene of anguish follows. Desdemona throws herself at his feet:—

DES. Kill me to-morrow, let me live to-night!
OTH. Nay—
DES. But half an hour.
OTH. Being done, there is no pause.
DES. But while I say one prayer!
OTH. (*smothering her*). It is too late.

"Othello rises from the deed, and looks wildly about him. Then comes the wild, remorseful reflection that he may have been deceived.

Had she been true,
If Heaven would make me such another world,
Of one entire and perfect chrysolite,
I'd not have sold her for it.

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"Othello" is scored for two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, bass drum, cymbals, harp, and strings.

The work begins with an introduction, Lento, F-sharp minor, 4-4. A double pianissimo chord of the brass with English horn is followed by a passage in F-sharp major for muted strings. There are rhetorical interruptions in the course of the development of this passage. The main body of the overture is an Allegro con brio, in F-sharp minor, 3-4. After preluding between wood-wind and 'cellos and bassoons on figures from the first theme a crescendo leads to the theme itself, announced fortissimo by full orchestra (without trombones). There is a short development. After a modulation to F major the second theme is sung by the oboe and the first violins (tremolandi sul ponticello). The development of this theme is more extended. There is

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scarcely any free fantasia, and the third part begins about as the first did, but in double fortissimo in the full orchestra. The development of this part is free.

"In der Natur" was performed in Boston for the first time at a Symphony Concert, December 7, 1895; "Carneval" at a Symphony Concert, January 5, 1895; "Othello" at a Symphony Concert, February 6, 1897.

MUSIC TO "OTHELLO."

OPERAS: "Otello," opera in three acts, book by Marchese Berio, music by Rossini (Naples, December 4, 1816). "Otello," opera in four acts, book by Boito, music by Verdi (Milan, February 5, 1887, with Tamagno and Maurel as the Moor and his Ancient, Pantaleoni as Desdemona, and Petrovitch as Emilia. First performance in Boston at the Grand Opera House, April 30, 1888, Mmes. Tetrazzini and Scalchi, Messrs. Campanini and Galassi). "Othellerl," parody by Ad. Müller, the elder, Vienna, about 1828. "Un Othello," one-act operetta, by L. E. Legouit (Paris, 1863), is merely a jealousy scene after the manner of Othello. "Othello tamburo," operetta in three acts, by Bertosi and Deperis (Cormono, May, 1892).

OVERTURES: "Othello," by Karl August Freiherr von Klein. First performance at Mannheim at a concert, March 5, 1830. This overture served for many years as a prelude to the performance of the tragedy in the Berlin Royal Theatre. "Othello," in E major, Op. 2, by Karl Müller, first performed in 1843 at the eighteenth Gewandhaus concert of that year at Leipsic. "Othello," by Joachim Raff, composed at Frankfort-on-the-Main in 1879. "Othello," by Clarence Lucas (London, September 20, 1898).

SYMPHONIC: "Othello," symphonic poem by Zdenko Fibisch, first performed at a concert of the Philharmonic Society, Prague, December 7, 1873. Symphonic Prologue to "Othello," Op. 27, by Arnold Krug, performed in Boston at a concert of the Boston Symphony Orchestra, January 15, 1887.

SONGS: Music has been set to songs in "Othello," by Jos. Klein (Berlin, Schlessinger), F. von Boyneburgh, Op. 16 (Offenbach, André), Löwe, Op. 9 (Leipsic, Hofmeister). There are these English settings of "And let me the cannakin clink, clink" (act ii., scene iii.): by Pel-

ham Humphrey, 1673, song for solo soprano ("Musica Antiqua," II., 171, 1812); by an unknown (Caulfield's collection); by W. Linley (1816); round for three male voices (Linley's "Dramatic Songs of Shakespeare").

Iago's "King Stephen" is an old English ballad that had its own tune.

Desdemona's "Willow Song": the old air is found in Thomas Dallis's manuscript "Lute Book" with the title "All a greane willow" (this book, dated 1583, is in the library of Trinity College, Cambridge); setting by Giordani for solo voice (1783); an anonymous glee for four voices (London, 1800 (?)); Giordani's glee arranged by J. Morehead for three voices; James Hook's solo for mezzo-soprano (1800) was sung by Mrs. Jordan (see "Shakespeare Vocal Album," 1864); song for soprano by Dr. I. Kemp (1807) in "Vocal Magazine of Canzonets"; song by W. Linley (1816) in Linley's "Dramatic Songs of Shakespeare"; Sir Henry Bishop's song (1819) was sung in "Comedy of Errors" by Miss Stevens; Sir Arthur Sullivan wrote a song for contralto in 1865; W. Shield began a song, but did not finish it; Michael Watson used the text for a part-song.

SUITE FOR ORCHESTRA, OP. 39.

This suite was played for the first time in Boston at a Symphony Concert, October 22, 1887. The first performance in New York was at a concert of the Thomas Popular Series, March 31, 1887.

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The suite is in five movements.

I. Praeludium (Pastorale), D major, allegro moderato, 4-4. The movement is scored for two oboes, two bassoons, two horns, strings. The chief melody, introduced by the first violins, to which oboes are added, rests on a constantly-moving pedal, at first in the bassoons and 'cellos, while horns sustain. This theme is transferred to other instruments, but its rhythmic character is preserved. An episode for oboes and bassoons appears before the climax. The parts are then lessened, and there is a quasi-andante section of a few measures before the soft ending in the original tempo.

II. The Polka, allegretto grazioso, D minor, 2-4, is scored for two oboes, two bassoons, two horns, strings. The Trio, poco più mosso, is in D major.

The inventor of the polka, a most characteristic dance, was Anna Slezak, a peasant maiden, who, about the year 1830, was in the service of the Klaschtersky family at Elbeteinitz. One Sunday afternoon she danced for her own amusement a dance of her own invention; and, as she danced, she sang a suitable tune. Joseph Neruda, the father of Lady Hallé, the violinist, happened to be at the house, and he noted down the melody. On the next Sunday the dance was introduced at a students' ball. Five years later it made its way to Prague, where it received, on account of the half-step, the name "pûlka," Bohemian for "the half." Four years afterward a sharpshooters' choral society brought it out in Vienna, where both dance and tune pleased exceedingly. In 1840 Raab, of Prague, danced the polka on the stage of the Odéon, Paris, and then the dance became the rage throughout Europe. The first polka that appeared in the music shops was by

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Franz Hilmar, teacher at Kopidino. Such is the story as told by Albert Czerwinski and others.

There is much entertaining gossip about this dance in Gaston Vuillier's "History of Dancing" and in "Dancing" (Badminton Library). Vuillier says the polka was introduced into Paris by Cellarius, and that a Laborde disputed this honor. At Bordeaux the polka was danced in the streets and even in the shops; and did the king join in the madness? A rhymer of his day would have us think so:—

"C'est le grand Louis Philippe,
Qui s'est fichu par terre,
En dansant la polka
Avec la reine Victoria."

Clothes, head-dresses, public houses in England, were named after the dance. "Mrs. Jackson's 'Polka Book,' written in 1849, gave a recipe for making the 'Victoria Polka' in crochet, with eight-thread Berlin wool." John Leech drew Brougham dancing the polka with the woolsack. There was a disease, the "polka-morbus,"—"the pain felt by the novice on the left side of the right foot on the morrow of a dance." Heine found the vibrating wooden keys of the piano affect the nerves terribly, and the great whirling disease, the polka, gives the finishing stroke. Punch published a poem, "Pretty Polk" (1844):—

By those steps so unconfined,
By that neat kick-up behind,
Coulon's hop, and Michau's slide,
Backward, forward, or aside,
By th' alternate heel and toe,
Polka *mou, sas agapo.*

Yet some failed dismally in their skipping ambition: witness the sad case of Elise Sergent, once a circus-rider, who danced wildly a polka of her own improvisation at the Jardin Mabille, Paris, in May, 1844, and was hailed as "Queen Pomaré." Greedy of fame, this dazzling beauty danced the polka on the stage of the Palais Royal, and was fiercely hissed (see Delvau's "Cythères Parisiennes").

The Strausses of Vienna gave 116 as the proper metronomic pace of the polka and 58 for the polka mazurka.

Probably the most striking polka in the literature of music is the second movement of Smetana's string quartet in E minor, "Aus meinem Leben." Smetana wrote of this: "Second movement, *quasi* Polka, bears me in recollection back to the joyance of my youth, when as

a composer I overwhelmed the world with dance tunes, and was known as a passionate dancer." Raff did not hesitate to introduce the dance in a pianoforte suite, and Rubinstein's polka for the pianoforte is characteristic. The best treatise on Bohemian dances is "Böhmische Nationaltänze: Culturstudie," by Alfred Waldau, two volumes, Prague, 1859.

III. The Menuett (Sousedska), B-flat, allegro giusto, 3-4, is scored for two flutes, two clarinets, two bassoons, strings. The theme is announced by clarinets and bassoons, then by violins. After an episode that contains fresh material, the chief theme appears with a fuller harmonic treatment.

Czerwinski describes the ancient Bohemian minuet, "starocesky minet," as noble in its simplicity and grace; it was distinguished by a slow and measured rhythm.

According to the same writer, the Sousedska, the explanatory title here added by Dvořák to this minuet, resembled closely an Austrian ländler, but it was a still slower dance, and often the dancer did not move from standing-ground. The melody of the sousedska is characterized as "original, emotional, delicate, often sentimental."

Verses were often sung while the sousedska and the minuet were danced. With the former, sacred words with a church tune were often sung, as

> Ach, mein allerliebster Herrgott,
> Wie bestehe Aermster ich,
> Komm' ich vor den Richtstuhl Gottes?
> Davor fürcht' zumeist ich mich!

It's a Fownes'

That's all you need to know about a glove.

Bin im Gottesdienst fahrlässig—
Dies zu leugnen sei mir fern,
Ach, der Welt galt all mein Dienen,
Mehr, als meinem Gott und Herrn!

In the Bohemian minuet the man and the woman held each other with crossed hands and walked gravely toward each other, and they often sang:—

Gieb uns, Gott, Gesundheit,
Hier in uns'rer Gegend,
Gieb uns, Gott, Gesundheit, gieb!

Another favorite minuet song was as follows:—

Möge der Herrgott
 Lieben uns, lieben uns,
Sünden vergeben,
 Schenken den Himmel!
Weiter erstreben
Wir nichts, als eben:
Möge der Herrgott
Lieben uns, lieben uns!

IV. Romanze. This movement in G major, andante con moto, 9-8, is scored for two flutes, two oboes, one English horn, two bassoons, two horns, strings. A movement that demands no explanation.

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V. The Finale (Furiant), D minor, presto, 3-4, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The chief theme is announced at once by the oboe, then taken up and extended by the strings. This movement is by far the most extended and elaborate one of the suite.

The furiant, also known as the sedlák (the peasant), is a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska.

The reader interested in Czech music and musicians is referred to "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* and the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900).



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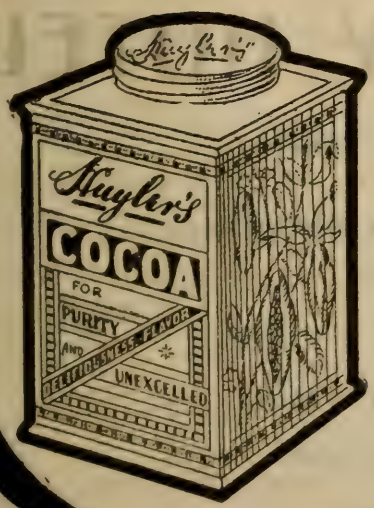
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SYMPHONY IN E MINOR, NO. 5, "FROM THE NEW WORLD," OP. 95.

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. The first performance in Boston was on December 30 of the same year.

The work aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words*:—

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro

*From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

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minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that

this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature"*: "The Negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation, or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The subject, duly labelled and dated, now rests on the shelf, and for some time it has not been taken down and dusted. Yet the discussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched

* Chapter xix of "A Mission to Gelele, King of Dahome."

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before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Miss Alice C. Fletcher, Mr. Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme,



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and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

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Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitation. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

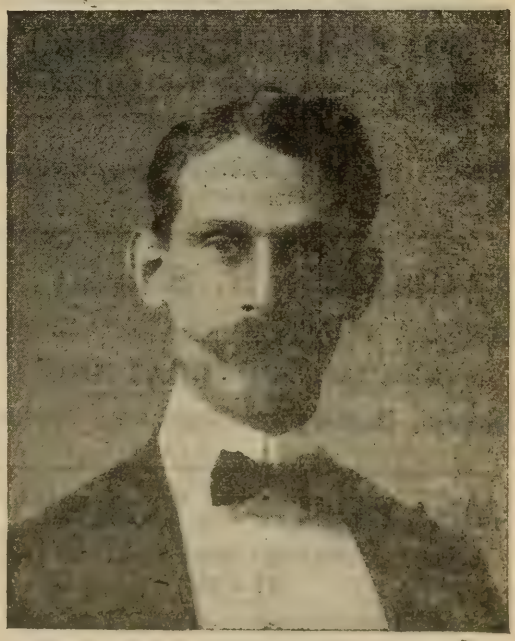
The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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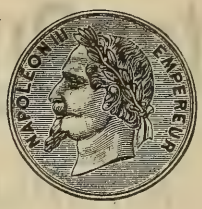
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II. Adagio.
III. Allegro vivace.
Trio: Un poco meno allegro.
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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was written during the summer of 1806, published in 1809, and dedicated to the Count von Oppersdorf. Before working on this symphony Beethoven had spent considerable time on the Symphony in C minor, which he put aside. The first performance of the one in B-flat was at a private concert given for Beethoven's benefit in March, 1807, at Vienna. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the

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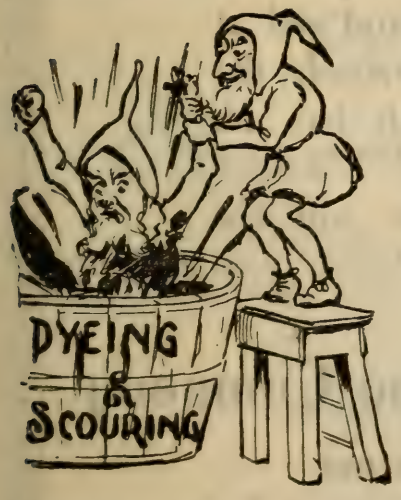
Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

The first performance in Boston was probably at a concert of the Musical Fund Society on December 8, 1849.

Some now try to account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Theresa. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

No one has written more acutely, discriminatively, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz, still the prince of critics.

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The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we except the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads the other more real melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter

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on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the

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melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio,

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given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Mr. Willy Hess was born on July 14, 1859, at Mannheim. When he was six years old, he began to study the violin with his father, and at the age of ten he gave concerts in Holland and afterward in Belgium, France, and Germany. He was also in America in 1869 with Theodore Thomas's orchestra; and he played in Music Hall, Boston, on November 6, 1869, Léonard's "Concert Militaire" and Beethoven's Romanze in F major. In 1876 he went to Berlin to study with



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(Born at Kittsee, near Pressburg, June 28, 1831; now living at Berlin.)

From 1853 to 1868 Joachim was in the service of blind George V. at Hanover. He was solo violinist to the King, conductor of symphony concerts, and he was expected to act as concert-master in performances of the more important operas, that the strings might thereby be improved. His yearly vacation was five months long, and he was allowed in winter to make extended concert tours. It was at Hanover



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that Joachim wrote his overtures, "Hamlet," "Demetrius," "Henry IV.," an overture to a comedy by Gozzi, and one to the memory of von Kleist; the Third Violin Concerto (G major), Nocturne for Violin and Orchestra (Op. 12), Variations for Viola and Piano, Hebrew melodies, pieces for violin and piano, and the Hungarian Concerto.

The Hungarian Concerto, dedicated to Johannes Brahms, was written in the fifties. Joachim played it at the first of the London Philharmonic concerts in 1859, early in April. He played it at Hanover, March 24, 1860. Dr. Georg Fischer, in "Opern und Concerte im Hoftheater zu Hannover bis 1866," speaks of the work as one of "great seriousness and deep passion, exceedingly difficult, abounding in double-stopping and three-voiced passages. It is also very long: it lasted forty minutes." Joachim played it in 1861 at Vienna, Budapest, and other towns. Hanslick wrote: "The first movement, which is the broadest and most richly developed, is striking on account of the well-sustained tone of proud and almost morose passion. In its unbridled freedom it sometimes assumes the character of a rhapsody or prelude." The *Pesth Lloyd Zeitung* exclaimed: "This is the means by which the type of Hungarian national music will ripen into artistically historical and universal significance; and we have a double reason for being delighted that Hungary possesses in its patriotic countryman a great instrumental artist, who bears the spirit of Hungarian music upon eagle's

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pinions through the wide world." Many rhapsodies have been written on this theme. Here is a favorable example, which I quote without correction: "Every idea of displaying virtuosity foreign to his intention, he flew to his violin on the contrary as his most faithful friend and companion to clothe in outward form what resounded and vibrated in his soul, combining with the violin, however, the orchestra, on at least a footing of perfect equality." The following paragraph from the *Illustrated Times* (London), 1862, shows that Joachim was then strongly Hungarian: "To put *Herr* before the name of Joachim the musician, who by simply playing the Rakoczy march on his violin raises the patriotic enthusiasm of his compatriots to the highest pitch, and thus produces as great an effect as the most successful orator could obtain, is not only a mistake, but almost an insult."

Andreas Moser, in his "Joseph Joachim" (Berlin, 1898),—a long drawn-out and fawning eulogy,—speaks of this concerto as follows: "It is the mature outcome of Joachim's intimate knowledge of the national music of his native country. In his childhood scarcely a day passed in which he did not hear the intoxicating strains of gypsy music, and the repeated visits which he paid to his home only tended to strengthen his love for the characteristic melodies, harmonies, and rhythm of the Magyar folk-songs and dances." Moser mentions the technical difficulties, and adds: "It taxes severely the player's physical strength and power of endurance. . . . But another difficulty exists in addition to these for all those not Hungarian by birth: that of bringing out adequately the national characteristics of the concerto."

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The first movement of this concerto was played by Mr. Bernhard Listemann at a concert of the Harvard Musical Association, December 10, 1868. Mr. Listemann played the whole concerto on November 26, 1881, at a Symphony Concert. Mr. Kneisel played the first movement at a Symphony Concert, October 30, 1886. Mr. Winternitz played the first movement at a Symphony Concert, April 12, 1902.

The concerto was played at Berlin, March 1, 1889, at the concert in honor of Joachim's jubilee. The first movement was played by Hugo Olk, the second by Johann Kruse, the third by Henri Petri, all of them pupils of the composer.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and strings.

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was produced as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra, Mr. Thomas conductor, January 14, 1899.

Goethe's ballad, "Der Zauberlehring," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musenalmanach for 1798:—

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Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben!
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke,
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!



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See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!

Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

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Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
ervants of my dreaded foe:
' ye gods, protection send!

An.. chey run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.

Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindled-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the

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people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and

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split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier, I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the Sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–115.

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of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

Paul Abraham Dukas studied at the Paris Conservatory. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome*, and it is hinted that Camille Erlanger, who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear," "Goetz de Berlichingen," which were not published. His first work performed in public was the overture "Polyeucte" (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the piano-

* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1837, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

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forte.* His sonata dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Edouard Risler. He has been for several years music critic of the *Revue hebdomadaire*, and he was also the critic of the *Chronique des Arts*.

OVERTURE TO THE OPERA "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg;

* Sonatas for the pianoforte have been written by Theodore Gouvy, Georges Pfeiffer, Raoul Pugno, but no one of them met with success.

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The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Lichtmay as Elisabeth; Roemer as Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

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The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture and one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given, at first piano by lower wood-wind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the 'cellos is called the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, in E major, 4-4, begins even

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before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the

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typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

Commentators* have written singular "explanations" of this overture, but no one has surpassed the ingenuity of some programme annotator of Munich. Wagner wrote Uhlig, November 27, 1852: "In general I begin to be afraid of performances in chief towns. I shall never find such good will there as in the smaller towns, especially not among self(?)-opera-composing Capellmeisters. Do you really know what happened with the 'Tannhäuser' overture in Munich? The applause was 'very divided.' But I must tell you a joke from there. I had

*Charles Baudelaire's gloss in his essay, "Richard Wagner et Tannhäuser," first published in the *Revue Européenne*, April 1, 1861, is highly characteristic of the poet. "The overture sums up the thought of the drama by two songs, the religious song and the voluptuous song, which, to borrow Liszt's phrase, 'are here placed as two terms, which find their equation in the finale.' The Pilgrim Chant appears first, with the authority of the supreme law, as the immediate indication of the true meaning of life, the goal of the universal pilgrimage, that is, God. But, as the intimate knowledge of God is soon drowned in every conscience by the lusts of the flesh, the representative song of holiness is little by little submerged in voluptuous sighs. The true, the terrible, the universal Venus arises already in all imaginations. And he that has not yet heard the marvellous overture of 'Tannhäuser' should not fancy here a song of vulgar lovers trying to kill time in arbors, nor are the accents those of a drunken crowd, as Horace says, throwing defiance at God. Here is something at once truer and more sinister. Languors, delights now feverish, now cut with anguish, incessant returns towards a voluptuousness which promises to quench thirst but never quenches it, furious palpitations of the heart and the mind, are now heard, imperious commands of the flesh, the whole dictionary of the onomatopœias of love. At last the religious theme little by little resumes its sway, slowly, by degrees, and absorbs the other in a peaceful victory as glorious as that of the irresistible being over the one sickly and disorderly, of Saint Michael over Lucifer." This quotation gives only a faint idea of the whole rhapsody.

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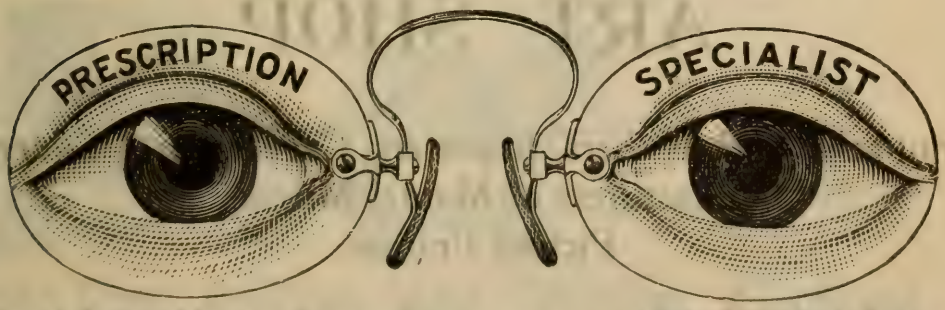
sent the programme to Lachner, and had received no answer: after I had read about the performance, I reminded him of it. Then I got for answer that they had not ventured to make known the programme, but that they had added the following notice to the concert-programme: 'Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph,' consequently—they now say—I can rest assured that my composition was completely 'understood.' (Is not that delicious?)"

Wagner's own programme was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zurich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show them-

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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selves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird

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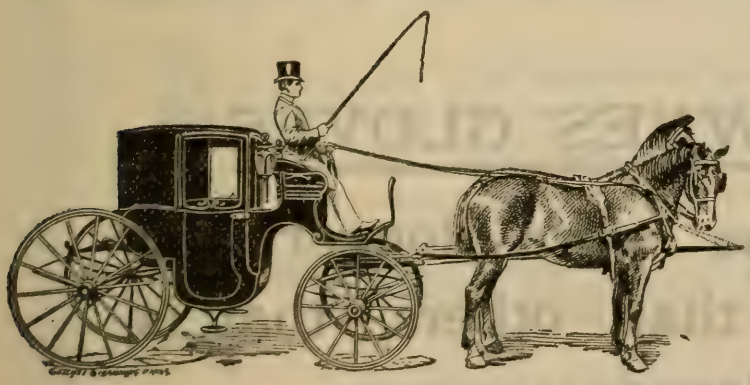
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voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

Wagner was disgusted with the first performances at Dresden, and in his letters to Theodor Uhlig showed his disappointment and rage. Thus he wished the end of the opera rectified in both text and pianoforte score: "The miracle only hinted at in the altered form must be completely restored. . . . The reason for leaving out the announcement of the miracle in the Dresden change was quite a local one: the



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chorus was always bad, flat, and uninteresting; also an imposing scenic effect—a splendid, gradual sunrise—was wanting." Again: "*For me,* it was a necessity to protest against the Dresden performance of 'Tannhäuser' and against the opinion that it had satisfied me; this was still tingling in all my limbs." Wagner wrote, October 12, 1852: "The Dresden 'Tannhäuser' is no advertisement for me; they may even do there what they like with the ending! Dresden can be of no more use to me, as it has never been of use—it has, indeed, harmed me; but it cannot even do that any more. It can only sink deeper into my indifference. Enough; the remembrances of the Dresden 'Tannhäuser' are a torture to me."

The part of Tannhäuser was created by Joseph Alois Tichatschek (1807–86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804–60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under

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the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the *altissimo* notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner

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among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser. Yet Wagner wrote of him to Liszt: "In spite of his voice Tichatschek did not bring out many points that have not proved beyond the reach of far less gifted singers. He has only brilliance or suavity, not one single true *accent of grief*." For his sake Wagner was obliged to make several cuts and minor omissions.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious; she was delighted with his enthusiasm, his scorn of the conventionalities; and some say that she shared his revolutionary views concerning politics. According to Glasanap-Ellis's biography of Wagner: "Only out of personal attachment to the author did she finally consent to undertake the part of Venus, but with the remark that she didn't know what to make of it —unless she were to appear in fleshings from top to toe; 'and that,' she added with mock seriousness, 'you could scarcely expect of a woman

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like me.' The jest stood cover to a very solid reason: the miseries of her private life had made this rôle a peculiarly trying one for Schröder-Devrient." As Wagner himself said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task."

This extraordinary woman was not a singer; she was a play-actress, who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

"She was a pale woman. Her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other

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German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.' ""

The part of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born October 13, 1828, in a village near Hannover; she died at Würzburg, October 16, 1894. As a five-year-old child she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg when she was thirteen, but she soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the *Landrat* Jachmann, and, as she lost her voice suddenly in 1861, she turned play-actress until 1872, when she left the stage; but she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.* Her father's

* See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi. and xxiii.

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remark in a letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of the many who sing without having learned to sing. Her voice—an originally limited one, robust rather than rich in tone—was already"—Chorley heard her in Berlin in 1853—"strained and uncertain; delivered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. *There*, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. Here—it seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for themselves out of a pedantic formula) has always struck me as singular and limited. I have a book in which dancing is taught by diagrams,—'Here bend—there twirl—when you offer hands across, smile,'—and

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so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly most popular in Prussia; but here it is not found welcome, after the first impression of strenuousness has passed over.

"Considered as a singer, the claims of Mademoiselle* Wagner were very meagre. She must have had originally a fine mezzo-soprano voice. She can never have learned how to produce or how to use it. Whether as Romeo, or Tancred, or Lucrezia Borgia, the insubordinate toughness of the organ could not be concealed. Though she dashed at every difficulty, with an intrepidity only to be found in German singers, none was, in very deed, mastered."

Lumley thus described her entrance as Romeo: "She appeared; tall, stately, self-possessed, clothed in glittering gilded mail, with her fine fair hair flung in masses upon her neck; a superb air that seemed to give full earnest of victory, and a step revealing innate majesty and grandeur in every movement."

*Why "Mademoiselle"? But the English programmes of to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.— Ed.

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On account of the inexperience of the young Johanna when she created the part, Wagner was compelled to omit a portion of Elisabeth's prayer.

Anton Mitterwurzer (1818–72), the Wolfram, was the one singer in the first performance that wholly satisfied the composer.

The Paris correspondent of the New York *Evening Post* wrote, September 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The first three articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

"A world-wide reputation has been given by the genius of Wagner to the legend of Tannhäuser:—

"'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicated in the "Flying Dutchman" the idea which dominates and resumes them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the



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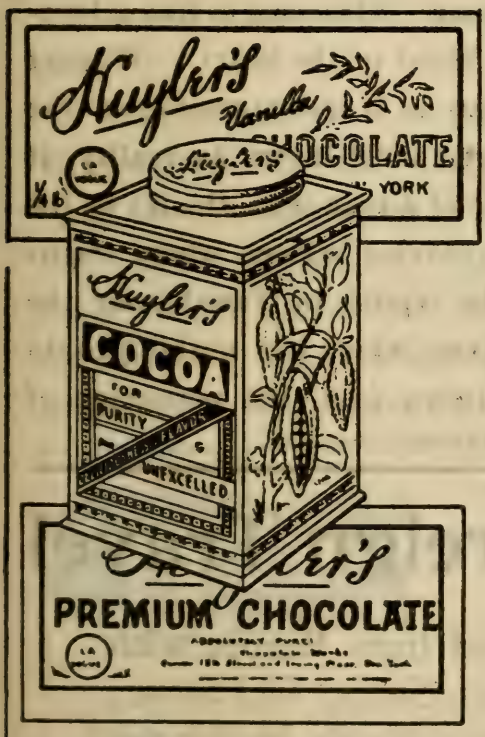
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*See Heine's "Der Tannhäuser, eine Legende" (1836).— Ed.

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Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage

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PIANOS

and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thuringer Wald, but of the Apennines in Italy.

"'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it. . . . It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl. . . . The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit. . . . The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic origin; it goes back to the legend of the "Monte della Sibilla."'

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores of the Britannic sea."

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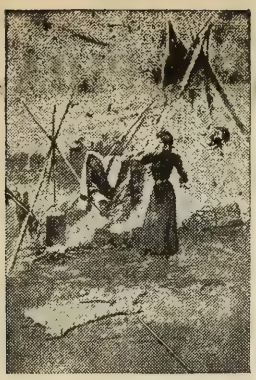
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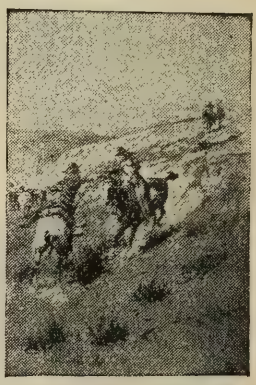
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(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full

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orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day."

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played



the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should



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be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

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"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought £529.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous, with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord Will-

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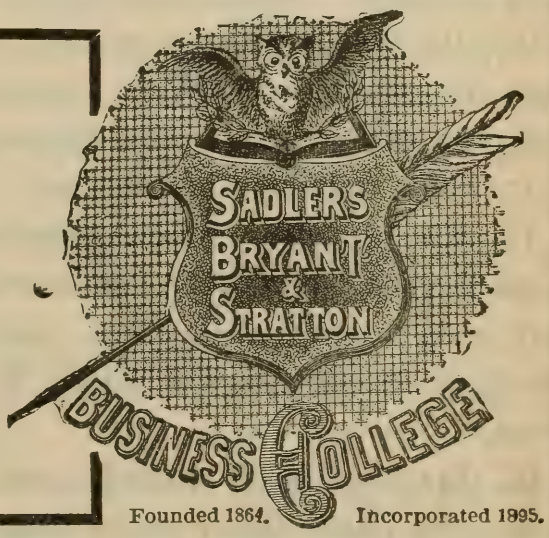
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iam Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine, but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school,—an awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed

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and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and, amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Home, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the coun-

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try and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country pro-

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fessionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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orchestra by Mr. Gericke in Vienna (October, 1880) for use in a concert in that city. They were played for the first time in Boston at a Symphony Concert, January 31, 1885.

The movements are scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

The first, Andante, B minor, 4-4, is taken from a sonata for clavier and flute, which exists in Bach's autograph. The second, a Siciliano, andante moderato, 6-8, is also taken from a flute sonata, the manuscript of which, not autograph, was found among C. P. Emmanuel Bach's papers. The third, Rondeau, allegro, 3-4, is taken from a suite for clavier and violin. The suite exists in Bach's autograph separate parts, but not in score.

The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to

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the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passepied danced to a lively measure of 6-8. A dancing-master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Musicalisches Lexicon" (1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

The rondeau is in music what the rondeau or rondel was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4, or in 2-2 or 4-4. The first section was so contrived that it could furnish the end. The reprises were usually three or four in number. According to Walther the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long or too short; for when it is too long, it annoys the ear by frequent repetition; and when it is too short the chute or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions or other sections are not repeated." The rondeau, according to Johannes Mattheson (1737), awakens cheerfulness. "The 136th Psalm is nothing but a Rondeau. Luther calls it a Litany. I do not know whether this kind of melody is often used

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for dancing; but it is used for singing, and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or, better, a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed, "How many things there are in a menuet!" Others found many things in a rondeau.

SYMPHONY IN E MINOR, NO. 5, "FROM THE NEW WORLD," OP. 95.

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. The first performance in Boston was on December 30 of the same year.

The work aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words*:—

"Last spring the eminent Bohemian composer published his belief

* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

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that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived

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a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature"*: "The Negro has never invented an

*Chapter xix. of "A Mission to Gelele, King of Dahome."

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alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation, or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in

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unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third

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part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitation. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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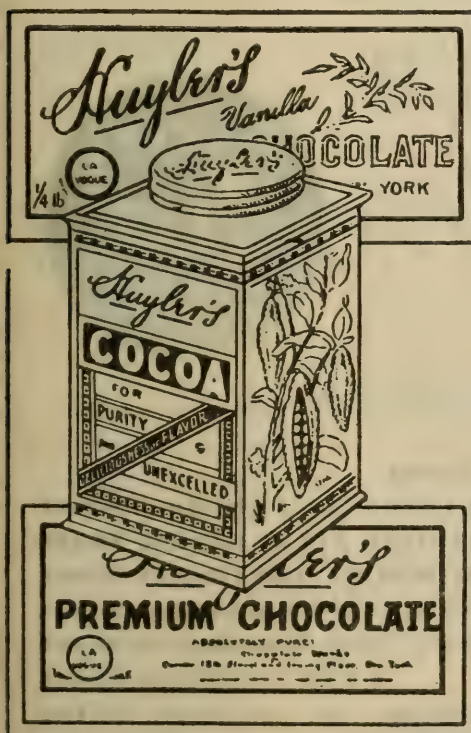
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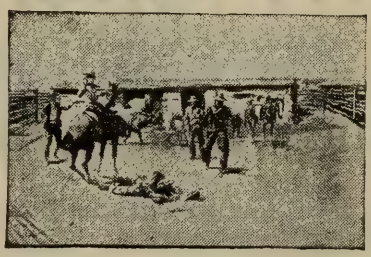
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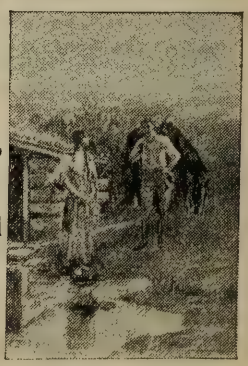
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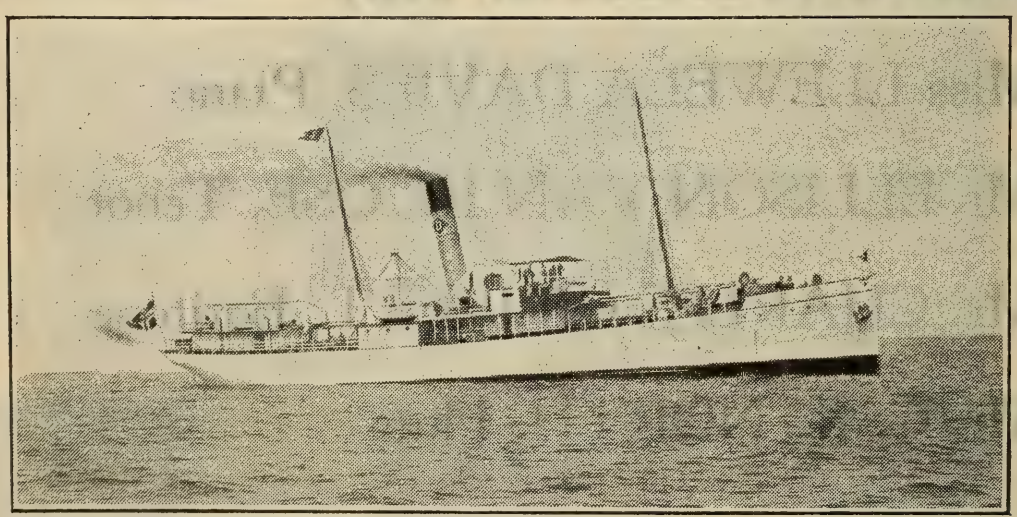
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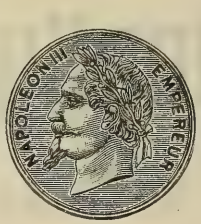
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"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is

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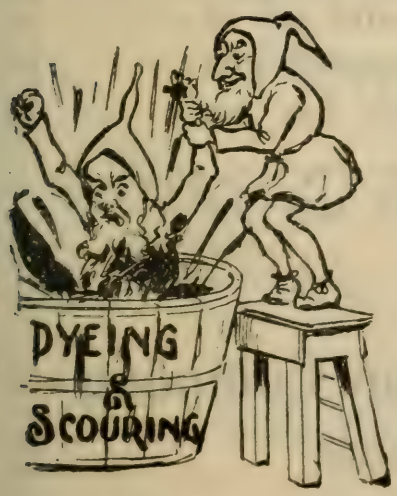
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taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Josef Lauff and with additional music by Josef



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The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was

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then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

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Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

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Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought £529.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous, with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine, but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school,—an



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awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and, amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Home, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles,



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which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828–29, and she sang here in later years. White

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says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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in that city. They were played for the first time in Boston at a Symphony Concert, January 31, 1885.

The movements are scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

The first, Andante, B minor, 4-4, is taken from a sonata for clavier and flute, which exists in Bach's autograph. The second, a Siciliano, andante moderato, 6-8, is also taken from a flute sonata, the manuscript of which, not autograph, was found among C. P. Emmanuel Bach's papers. The third, Rondeau, allegro, 3-4, is taken from a suite for clavier and violin. The suite exists in Bach's autograph separate parts, but not in score.

The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passepied danced to a lively measure of 6-8. A dancing-master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Musicalisches Lexicon" (1732),

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classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

The rondeau is in music what the rondeau or rondel was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4, or in 2-2 or 4-4. The first section was so contrived that it could furnish the end. The reprises were usually three or four in number. According to Walther the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long or too short; for when it is too long, it annoys the ear by frequent repetition; and when it is too short the chute or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions or other sections are not repeated." The rondeau, according to Johannes Mattheson (1737), awakens cheerfulness. "The 136th Psalm is nothing but a Rondeau. Luther calls it a Litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing, and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or, better, a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridicu-



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lous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed, "How many things there are in a menuet!" Others found many things in a rondeau.

ENTR'ACTE.

MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second

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century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy,

* Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahábhárata,' the 'Shahnámeh,' and the 'Nibelungen.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."—Ed.

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soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course,

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exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

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"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

"His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii. pp. 9–11 (Ghent, 1900).— ED.

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chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

"Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to 'lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree's wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

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"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depths of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wartland,' make the composition immortal. As long as the Finnish nation exists 'Wartland' shall never lose its magnetism and its elevating sway over the hearts of the people."*

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.— Ed.

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NOVELTIES IN MOURNING

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802–84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775–1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom we have already referred. His son-in-law, Dr. Karl Collan (1828–71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835–65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle,"

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died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and a pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who

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died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," and songs; Erik Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs; Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!") and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté

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(or Ackté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode, a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.* Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Schnéevoight are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a 'cellist and a conductor of repute.

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

* A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel, and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

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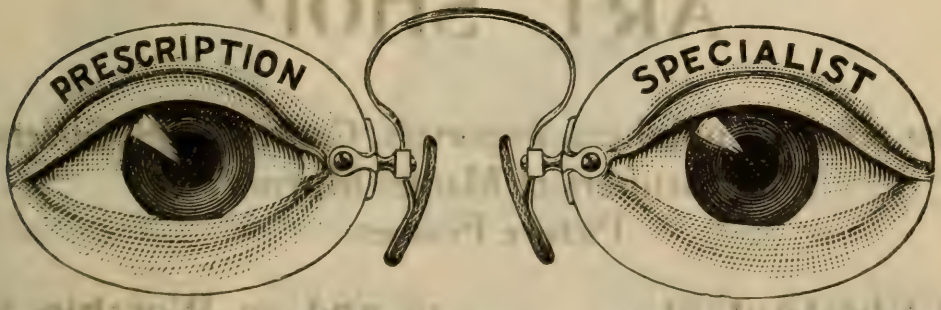
(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the Adagio* of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in

* "The slow movements of Chopin's concertos are marked Larghetto. The composer uses here the word Adagio generically,—*i.e.*, in the sense of slow movement generally."—NIECKS.

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1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Con-

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stantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836–37 Chopin met George Sand.

Chopin wrote October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed November 14.

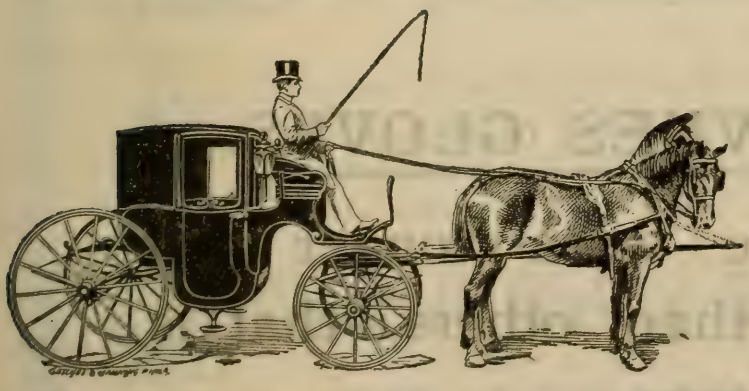
The concerto was first played at the first concert given by Chopin in Warsaw, March 17, 1830. The programme was as follows:—

PART I.

1. Overture to the Opera, "Leszek Bialy," by Elsner.*
2. Allegro from the Concerto in F minor, composed and played by F. Chopin.
3. Divertissement for the French Horn, composed and played by Görner.†
4. Adagio and Rondo from the Concerto in F minor, composed and played by Chopin.

* Joseph Xaver Elsner, born at Grottkau in 1769, died at Warsaw in 1854. He studied medicine, turned violinist, was an opera conductor at Lemberg and then at Warsaw, where he established an organ school in 1815 or 1816, which grew into the Warsaw Conservatory (1821) with him as director. By some he is named the creator of Polish opera. He wrote nineteen or more operas, several ballets, symphonies, cantatas, church music. The opera, "Leszek Bialy" ("Lesko, the White"), was produced at Warsaw in 1809. (See Sowinski's "Les Musiciens Polonais" (Paris, 1857) for a long account of Elsner.)

† C. Görner, horn player and composer, went to Berlin in 1835, and died there in 1847.



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Overture to the Opera, "Cecylja Piaseczynska," by Kurpinski.*

2. Variations by Paër, sung by Madame Meier.

3. Potpourri on National Airs, composed and played by Chopin.

Neither a box nor a reserved seat was to be had three days before the concert, but Chopin was not satisfied with the artistic result. He wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received, indeed, the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was, indeed, some applause, but evidently only to show the player that the audience had not been bored."

Some in the pit said Chopin did not play loud enough. He was advised by a critic, who praised him, to show more energy and power. For his next concert he used a Vienna piano instead of his own Warsaw one, for Elsner had attributed a certain weakness of tone to the instrument. Kurpinski and other musicians appreciated the work. Edouard Wolff told Frederick Niecks, Chopin's biographer, that they

*Karl Kasimir Kurpinski, born at Luschwitz in 1785, died at Warsaw in 1857. He served as conductor under Elsner and succeeded him. He wrote nearly thirty operas for the Warsaw Opera House, a symphony, a Te Deum and other church music, piano pieces, etc. "Cecylja Piaseczynska," produced about 1820, was his last grand opera. (See Sowinski's "Les Musiciens Polonais.")

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had no idea in Warsaw of the real greatness of Chopin. "How could they?" asks Niecks. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a proceess of idealisation and individualisation. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

Chopin played the concerto at his second concert, which was given a few days after the first. The audience was still larger, and this time it was satisfied. The Adagio found special favor. Kurpinski regretted that Chopin did not use the Viennese instrument at the first concert, but Chopin confessed that he would have preferred his own piano. One of the newspaper critics advised him to hear Rossini, but not to imitate him. Chopin netted from the two concerts about $725, but he declared that money was no object.

The orchestral accompaniment of this concerto has been rescored by

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Carl Klindworth and Richard Burmeister. The latter added a cadenza to the first movement, to supply the lack of a coda. Klindworth made his arrangement of the concerto at London in 1867–68, and published it ten years later at Moscow. In his preface are these words: "The principal pianoforte part has, notwithstanding the entire remodelling of the score, been retained almost unchanged. Only in some passages, which the orchestra, in consequence of a richer instrumentation, accompanies with greater fulness, the pianoforte part had, on that account, to be made more effective by an increase of brilliance. By these divergencies from the original, from the so perfect and beautifully 'effectuating' (*effectuirenden*) pianoforte style of Chopin, either the unnecessary doubling of the melody already pregnantly represented by the orchestra was avoided, or—in keeping with the now fuller harmonic support of the accompaniment—some figurations of the solo instrument received a more brilliant form." And there are some that protest against all such tinkering.

The concerto is dedicated to Mme. the Countess Delphine Potocka. She was one of the three daughters of Count Komar. She and her sister, the Princess de Beauvau-Craon, made Paris their home, where they entertained sumptuously. They were beautiful and singularly accomplished. The Countess Delphine, a soprano, was celebrated for her singing, and she often gave concerts at her house in Paris with the famous Italians of the time. Kwiatkowski said of her that she took as much trouble and pride in giving choice musical entertainments as others in giving fine dinners. She was at Nice when she heard

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of Chopin's fatal sickness, and she went at once to Paris. When her coming was announced, Chopin exclaimed: "Therefore, then, has God delayed so long to call me to Him; he wished to vouchsafe me yet the pleasure of seeing you." He begged that he might hear once more the voice he so dearly loved, and she sang by his bed. There is a dispute as to what she sang,—Stradella's Hymn to the Virgin, a Psalm by Marcello, or an air by Pergolesi; and Franchomme was sure that it was an air from "Beatrice di Tenda," by Bellini, of whose music Chopin was fond. It seems from a passage in Mr. Huneker's "Chopin" that the picture of the Countess Potocka in the Berlin gallery is not that of the Countess Delphine.

SYMPHONY IN E MAJOR, OP. 14 JOSEF SUK

(Born at Krecovic, Bohemia, January 4, 1874; now living at Prague.)

This symphony was published in 1900. It was produced at Prague; it was performed at Utrecht about October 1, 1900, and then at Berlin, November 9, 1900, at a concert of the Royal Orchestra, led by Felix Weingartner. The first performance in America was by the Philharmonic Society of New York, led by Mr. Emil Paur, November 16, 17, 1900. The symphony was played at Philadelphia by the Philadelphia Orchestra, Mr. Fritz Scheel conductor, on February 27 and 28, 1903.

I. The first movement, Allegro ma non troppo, E major, 3-4, opens

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quietly with a little motive for the first horn. The chief theme, of a pastoral nature, is built on this little motive, and it is sung in dialogue by flute and clarinet, while the accompaniment shifts from major to minor and from minor to major. Other instruments, at first 'cellos and violins after a use of this theme, lead by a short crescendo to fortissimo, and the second theme, vigorous in character, is announced, in C major and with a quickened pace. This theme has its answer. There is a return to the mood of the first motive, and after somewhat daring modulations this theme, which has been proclaimed fortissimo, makes way for a third theme, which is sung by the clarinet with an accompaniment derived from preceding measures. The first violins take up this theme while the second violins sing in counterpoint. A new and tuneful subject is given in the bass, sempre espressivo e largamente, and above this is a repetition of the first theme (oboes and violins); but the new melodic thought dominates. Wind instruments take it up, while the strings play lively figures. After a reminder of the beginning of the third theme, the horn with his first motive restores the pastoral mood. The working-out section begins in this mood. A short transitional passage founded on the second theme leads to the repetition of the first section. The opening measures of the chief theme are played pianissimo by three horns on an organ-point. Violins are in imitation. The pastoral spirit disappears in a great cre-

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scendo. The coda, with a combination of the first theme and the third, brings the end.

II. Adagio, C major, 4-8. The clarinet begins with an idyllic melody, which is then taken up by the double-basses, reinforced by other strings and by the bassoon. The theme is varied in other ways. After a short episode based on the third measure of the theme, the oboe, accompanied by the clarinet with figuration, sings the first four measures of the theme, which is continued by the violins and leads into a little pastoral, in which wind instruments bring in the theme in diminution. There is a sharply contrasting section in A-flat major, fortissimo, based on a measure of the chief theme. This section becomes more and more passionate. The idyllic mood is restored, and the chief theme, sung by the 'cellos with elaborate figuration, ushers in the abbreviated repetition of the first section.

III. Vivace, 2-4. The movement opens in E minor, with fresh and gay chief themes, strongly rhythmed, and more than once it is fantastical. The melodious trio in D-flat major is rich in imitation and in ingenious harmonic and contrapuntal devices. The first of the chief themes and this song theme are combined in a striking manner. The scherzo section returns, and ends in the major.

IV. Finale: Allegro ma non troppo, E major, 2-2. There are two chief melodic thoughts: the first, of a tranquil nature, is exposed by

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the basses; the second, animated and powerful, finds expression in wood-wind and violins. A broadly planned episode is built on two measures of the first theme; the conclusion of this episode and the choral-like close of the first section are also founded on portions of this theme. Thus the choral close is practically two measures of this theme in augmentation. The working-out, which has interesting rhythmic devices, leads to a climax, a choral fortissimo. A pianissimo passage follows, in which various preceding motives are heard for a moment, or suggested, while the viola maintain a tremolo. There is a short crescendo founded on measures from the first theme, which now breaks out in E major, maestoso, and the first section is repeated in a rather orthodox manner. The coda, which begins pianissimo, includes many and some remote modulations. Another crescendo, and the choral appears again, fortissimo and in E major.

The symphony is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, and strings.

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Mr. Krehbiel wrote for the programme-book of the Philharmonic Society of New York, when this symphony was produced: "Suk follows his master Dvořák in adherence to clearness and compactness of form and in admiration for Schubert (note the second theme of the first movement) and Brahms and fondness for the characteristics of Bohemian folk-tunes. Like Brahms, he abandons the Scherzo in his playful movement, in favor of an intermezzo, which, however, has something of the character of a wild, peasant dance. Like Brahms, too, he chooses a broad theme for his last movement, which seems invented for fugal treatment that it does not receive. The slow movement is made up developing a simple melody of the folk-song order. It is a fair inference from the first movement with its rhythmic snap and syncopations that he has absorbed Dvořák's symphony, 'From the New World,' and his master's other American compositions."

Mr. Goepp, the editor of the Philadelphia programme-book, wrote concerning the third movement:—

"Every Allegro that comes in the middle of a symphony is not a true Scherzo. In oldest days, of Haydn and of Mozart, it was simply



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a menuet. With Beethoven, the Scherzo came into being. It was the expression of one of the great elements of his poetry; he stands one of the few great humorists of the world. But since Beethoven, though Scherzo is usually the title, the movement does not always fulfil the name that he created. The trait of his Titanic humor did not descend like a mantle of the prophet. Schubert had it in small degree,—for one of the masters. The Scherzo of the C-major Symphony is not its clearest chapter. Mendelssohn, again, lacked that vein of sardonic, subjective humor, that gives in the symphony the foil for the coming triumph, though he had an airy touch of fancy, all his own. Brahms again does not make us shake our sides with laughter. Schumann, almost alone of Beethoven's successors, had the true tonal utterance of irresistible humor, and not merely in the symphony."

And of the Finale: "From the whole standpoint of a themal test this movement threatens to upset our oldest basis of the need of two subjects. That was the foundation of the classic school, indeed of all symphony and sonata, and of the latter in the broadest use, of what is merely *sounded*, without words. All form in music seems to depend on this duality. Yet search as we may, here in the Finale is but a single theme. It seems a bold defiance of all law, and it surely comes to no grief. In a way it does show that form can subsist on a single figure. It is well to be shaken from old ruts, to sweep out cobwebs

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that obscure the true lines. All form is not sonata-form; it is a quality, not a mere mold; and it has a thousand phases. In Richard Strauss are signs of a fresh view of form. Here, too, oneness of theme must certainly be granted; there is nothing apparent beyond the original test, and yet duality is not lost. The truth is, after the first refrain is full, the long theme is broken into fragments contrasted in outer rhythm and inner mood, yet all fashioned from the fibre of the original idea. Or, more subtly, of the same phrase new tunes are built, each in different vein—one with a merry stress, the other thoughtful, all disporting themselves like various children of a family, that differ from each other and from the common parent. There is a constant flow, a steady cheer that does not need the shock of a contrast. Yet in the closer view there is no lack of this melodic variation."

Mr. Goepp finds only one theme in this finale. Suk's colleague, Oskar Nedbal,—to whom I am here in a measure indebted,—finds two. There is reason, however, for Mr. Goepp's position.

Josef Suk's first teacher was his father, an excellent musician. The son entered the Prague Conservatory in 1885, where he studied the violin under Bennewitz and composition under Dvořák, who later became his father-in-law. "A Dramatic Overture," written after study of two years, was highly praised; and a piano quartet brought from the government a stipend. Suk has written a suite, "A Fairy Tale," made

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up chiefly of material taken from the entr'actes and incidental music composed by him for J. Zeyer's "Radüz and Mahulena" (produced at Prague, April 10, 1898); a Pianoforte Quartet in A minor (New York, November, 1901); a String Quartet in B-flat major; an overture to Shakespeare's "Winter's Tale"; a Serenade for strings; a Ballade and Serenade for 'cello and piano; a Suite for pianoforte; songs for three-voiced female chorus and pianoforte (four hands), etc.

Suk has always been the second violinist of the Bohemian Quartet, which made a sensation by its first appearance in Vienna in the season of 1892–93, and is now famous throughout Europe. The original members were Karl Hoffman, first violin (born December 12, 1872, at Prague); Suk; Oskar Nedbal, viola and composer (born at Tabor, March 25, 1874); and Otto Berger, violoncellist (born at Machau in 1873, died there June 30, 1897). The violoncellist of the quartet to-day is Hans Wihan (born at Politz, June 5, 1855).

Suk's suite, "A Fairy Tale," was produced in Boston at a Symphony Concert, November 29, 1902. His string quartet was produced here by the Adamowski Quartet, December 22, 1903.

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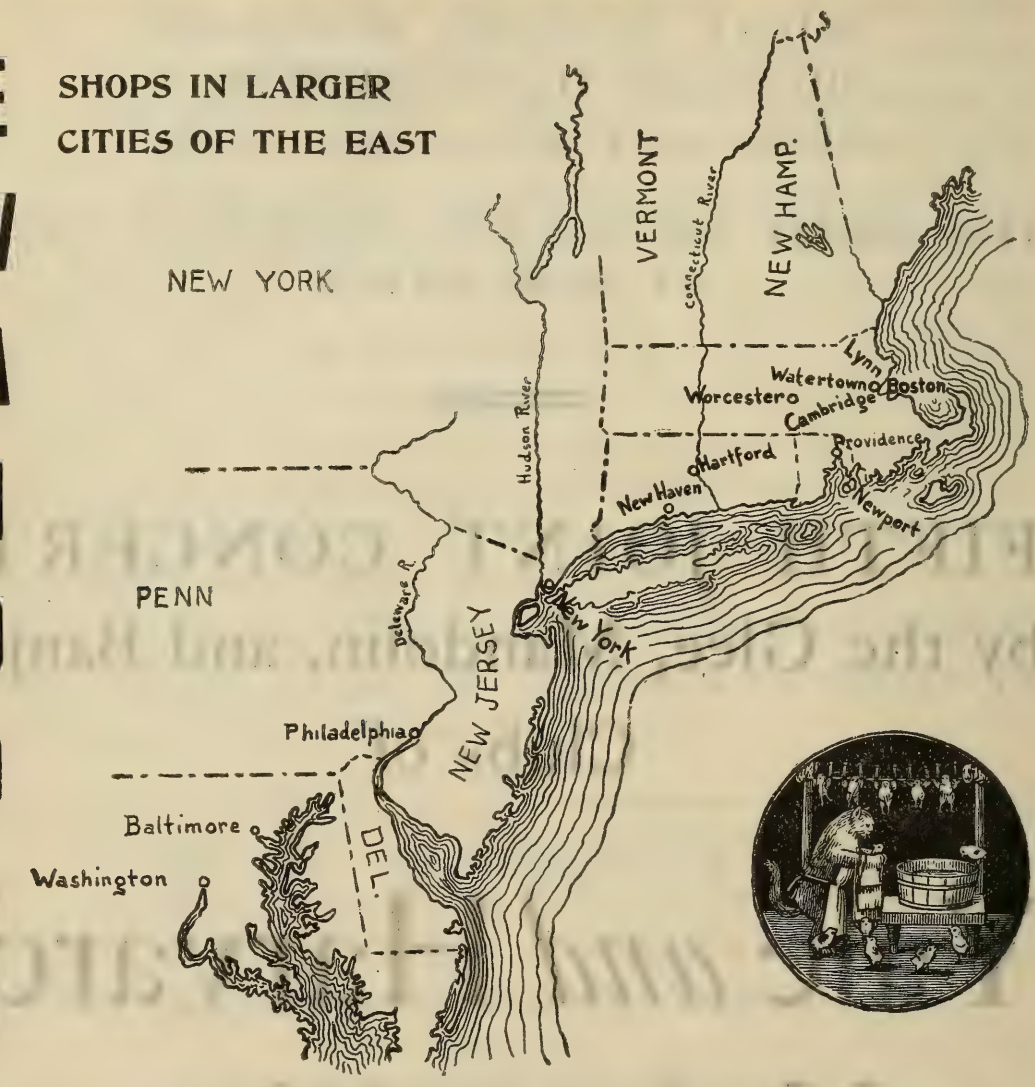
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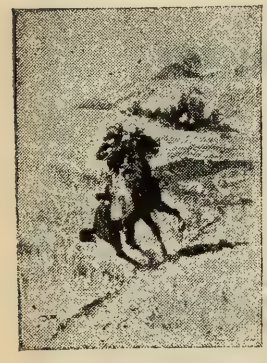
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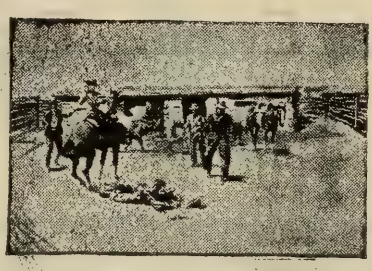
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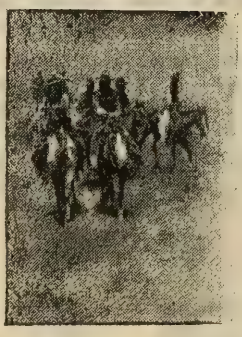


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Beethoven Symphony No. 4, in B-flat major, Op. 60

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II. Adagio.
III. Allegro vivace.
Trio: Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

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SYMPHONY IN B-FLAT MAJOR, NO. 4, OP. 60 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was written during the summer of 1806, published in 1809, and dedicated to the Count von Oppersdorf. Before working on this symphony Beethoven had spent considerable time on the Symphony in C minor, which he put aside. The first performance of the one in B-flat was at a private concert given for Beethoven's benefit in March, 1807, at Vienna. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

The first performance in Boston was probably at a concert of the Musical Fund Society on December 8, 1849.

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Some now try to account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Theresa. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

No one has written more acutely, discriminatively, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz, still the prince of critics.

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we except the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads the other more real melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first

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time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da



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Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Mr. Willy Hess was born on July 14, 1859, at Mannheim. When he was six years old, he began to study the violin with his father, and



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at the age of ten he gave concerts in Holland and afterward in Belgium, France, and Germany. He was also in America in 1869 with Theodore Thomas's orchestra; and he played in Music Hall, Boston, on November 6, 1869, Léonard's "Concert Militaire" and Beethoven's Romanze in F major. In 1876 he went to Berlin to study with Joachim. In 1878 he was appointed concert-master of the Opera and of the Museumsgesellschaft orchestra at Frankfort-on-the-Main. He remained in Frankfort for eight years. In 1886 he was called to Rotterdam as concert-master, but after two years he was called to Manchester, England, to take the place of Ludwig Strauss, who had resigned his position as concert-master of the orchestra led by Charles Hallé. In 1895 he settled at Cologne as concert-master of the Guerzenich concerts, leader of the Guerzenich Quartet, and professor of the violin at the Conservatory. He was appointed professor of the violin at the Royal Academy of Music, London, a year or so ago, and he resigned this position to come to Boston as concert-master of the Boston Symphony Orchestra.

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that Joachim wrote his overtures, "Hamlet," "Demetrius," "Henry IV.," an overture to a comedy by Gozzi, and one to the memory of von Kleist; the Third Violin Concerto (G major), Nocturne for Violin and Orchestra (Op. 12), Variations for Viola and Piano, Hebrew melodies, pieces for violin and piano, and the Hungarian Concerto.

The Hungarian Concerto, dedicated to Johannes Brahms, was written in the fifties. Joachim played it at the first of the London Philharmonic concerts in 1859, early in April. He played it at Hanover, March 24, 1860. Dr. Georg Fischer, in "Opern und Concerte im Hoftheater zu Hannover bis 1866," speaks of the work as one of "great seriousness and deep passion, exceedingly difficult, abounding in double-stopping and three-voiced passages. It is also very long: it lasted forty minutes." Joachim played it in 1861 at Vienna, Budapest, and other towns. Hanslick wrote: "The first movement, which is the broadest and most richly developed, is striking on account of the well-sustained tone of proud and almost morose passion. In its unbridled freedom it sometimes assumes the character of a rhapsody or prelude." The *Pesth Lloyd Zeitung* exclaimed: "This is the means by which the type of Hungarian national music will ripen into artistically historical and universal significance; and we have a double reason for being delighted that Hungary possesses in its patriotic countryman a great instrumental artist, who bears the spirit of Hungarian music upon eagle's pinions through the wide world." Many rhapsodies have been written on this theme. Here is a favorable example, which I quote without correction: "Every idea of displaying virtuosity foreign to his intention, he flew to his violin on the contrary as his most faithful friend and companion to clothe in outward form what resounded and vibrated in his soul, combining with the violin, however, the orchestra, on at least a footing of perfect equality." The following paragraph from the *Illustrated Times* (London), 1862, shows that Joachim was then strongly Hungarian: "To put *Herr* before the name of Joachim the musician, who by simply playing the Rakoczy march on his violin raises the patriotic enthusiasm of his compatriots to the highest pitch,

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and thus produces as great an effect as the most successful orator could obtain, is not only a mistake, but almost an insult."

Andreas Moser, in his "Joseph Joachim" (Berlin, 1898),—a long drawn-out and fawning eulogy,—speaks of this concerto as follows: "It is the mature outcome of Joachim's intimate knowledge of the national music of his native country. In his childhood scarcely a day passed in which he did not hear the intoxicating strains of gypsy music, and the repeated visits which he paid to his home only tended to strengthen his love for the characteristic melodies, harmonies, and rhythm of the Magyar folk-songs and dances." Moser mentions the technical difficulties, and adds: "It taxes severely the player's physical strength and power of endurance. . . . But another difficulty exists in addition to these for all those not Hungarian by birth: that of bringing out adequately the national characteristics of the concerto."

The first movement of this concerto was played by Mr. Bernhard Listemann at a concert of the Harvard Musical Association, December 10, 1868. Mr. Listemann played the whole concerto on November 26, 1881, at a Symphony Concert. Mr. Kneisel played the first movement at a Symphony Concert, October 30, 1886. Mr. Winternitz played the first movement at a Symphony Concert, April 12, 1902.

The concerto was played at Berlin, March 1, 1889, at the concert in honor of Joachim's jubilee. The first movement was played by Hugo Olk, the second by Johann Kruse, the third by Henri Petri, all of them pupils of the composer.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and strings.

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was produced as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra, Mr. Thomas conductor, January 14, 1899.

Goethe's ballad, "Der Zauberlehring," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben!
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke,
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.
Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

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And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

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And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindled-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the

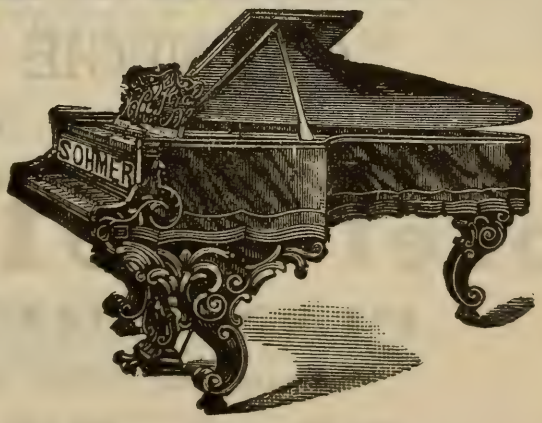
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wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier, I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

*"Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–115.

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There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the Sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

Paul Abraham Dukas studied at the Paris Conservatory. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome*, and it is hinted that Camille Erlanger, who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,* which

*Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1837, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

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was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear," "Goetz de Berlichingen," which were not published. His first work performed in public was the overture "Polyeucte" (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte.* His sonata dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Edouard Risler. He has been for several years music critic of the *Revue hebdomadaire*, and he was also the critic of the *Chronique des Arts*.

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

* Sonatas for the pianoforte have been written by Theodore Gouvy, Georges Pfeiffer, Raoul Pugno, but no one of them met with success.

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Lichtmay as Elisabeth; Roemer as Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture and one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given, at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The

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ascending phrase given to the 'cellos is called the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, in E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Commentators* have written singular "explanations" of this overture, but no one has surpassed the ingenuity of some programme annotator of Munich. Wagner wrote Uhlig, November 27, 1852: "In general I begin to be afraid of performances in chief towns. I shall never find such good will there as in the smaller towns, especially not among self(?)-opera-composing Capellmeisters. Do you really know what happened with the 'Tannhäuser' overture in Munich? The applause was 'very divided.' But I must tell you a joke from there. I had sent the programme to Lachner, and had received no answer: after I had read about the performance, I reminded him of it. Then I got for answer that they had not ventured to make known the programme, but that they had added the following notice to the concert-programme: 'Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph,' consequently—they now say—I can rest assured that my composition was completely 'understood.' (Is not that delicious?)"

Wagner's own programme was published in the *Neue Zeitschrift* of

*Charles Baudelaire's gloss in his essay, "Richard Wagner et Tannhäuser," first published in the *Revue Européenne*, April 1, 1861, is highly characteristic of the poet. "The overture sums up the thought of the drama by two songs, the religious song and the voluptuous song, which, to borrow Liszt's phrase, 'are here placed as two terms, which find their equation in the finale.' The Pilgrim Chant appears first, with the authority of the supreme law, as the immediate indication of the true meaning of life, the goal of the universal pilgrimage, that is, God. But, as the intimate knowledge of God is soon drowned in every conscience by the lusts of the flesh, the representative song of holiness is little by little submerged in voluptuous sighs. The true, the terrible, the universal Venus arises already in all imaginations. And he that has not yet heard the marvellous overture of 'Tannhäuser' should not fancy here a song of vulgar lovers trying to kill time in arbors, nor are the accents those of a drunken crowd, as Horace says, throwing defiance at God. Here is something at once truer and more sinister. Languors, delights now feverish, now cut with anguish, incessant returns towards a voluptuousness which promises to quench thirst but never quenches it, furious palpitations of the heart and the mind, are now heard, imperious commands of the flesh, the whole dictionary of the onomatopœias of love. At last the religious theme little by little resumes its sway, slowly, by degrees, and absorbs the other in a peaceful victory as glorious as that of the irresistible being over the one sickly and disorderly, of Saint Michael over Lucifer." This quotation gives only a faint idea of the whole rhapsody.

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January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zurich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

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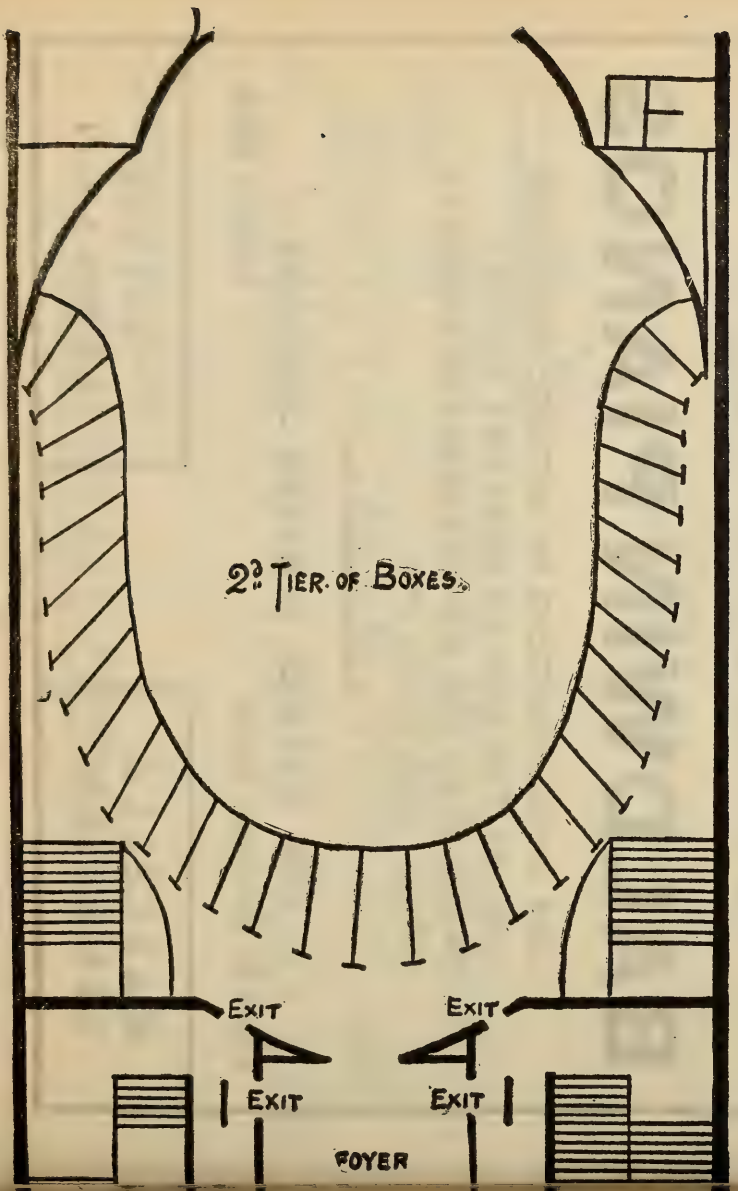
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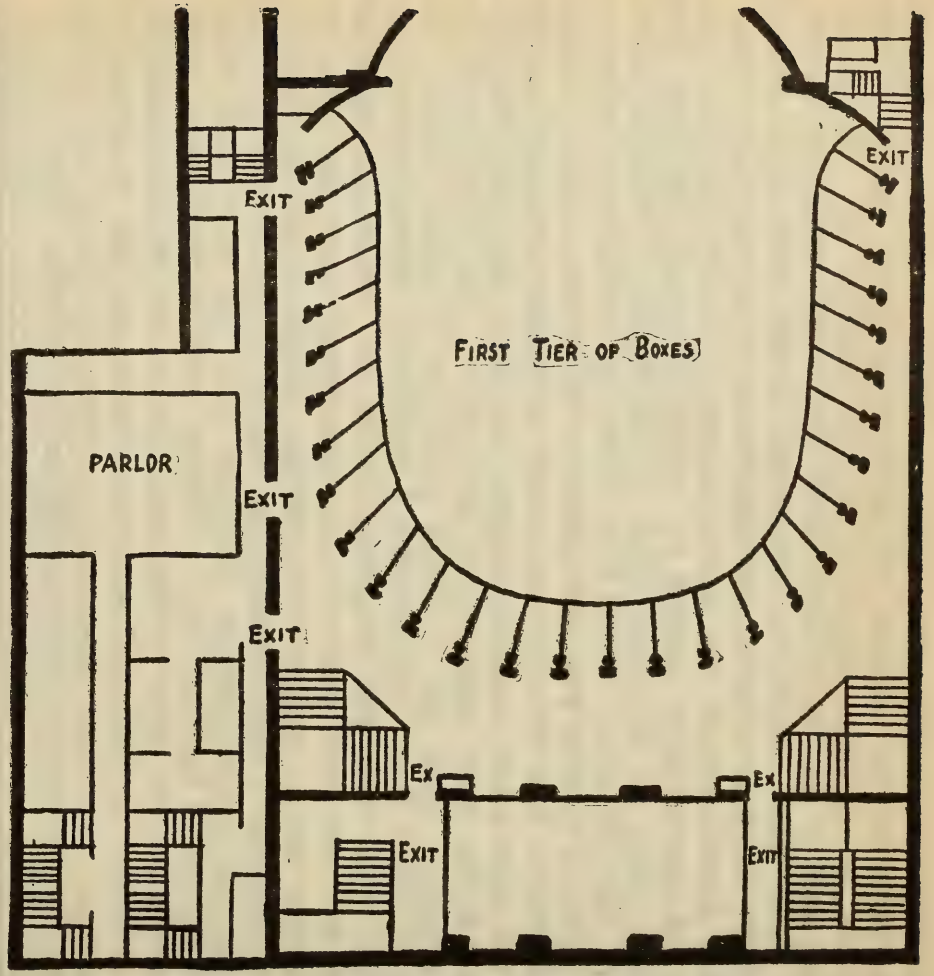
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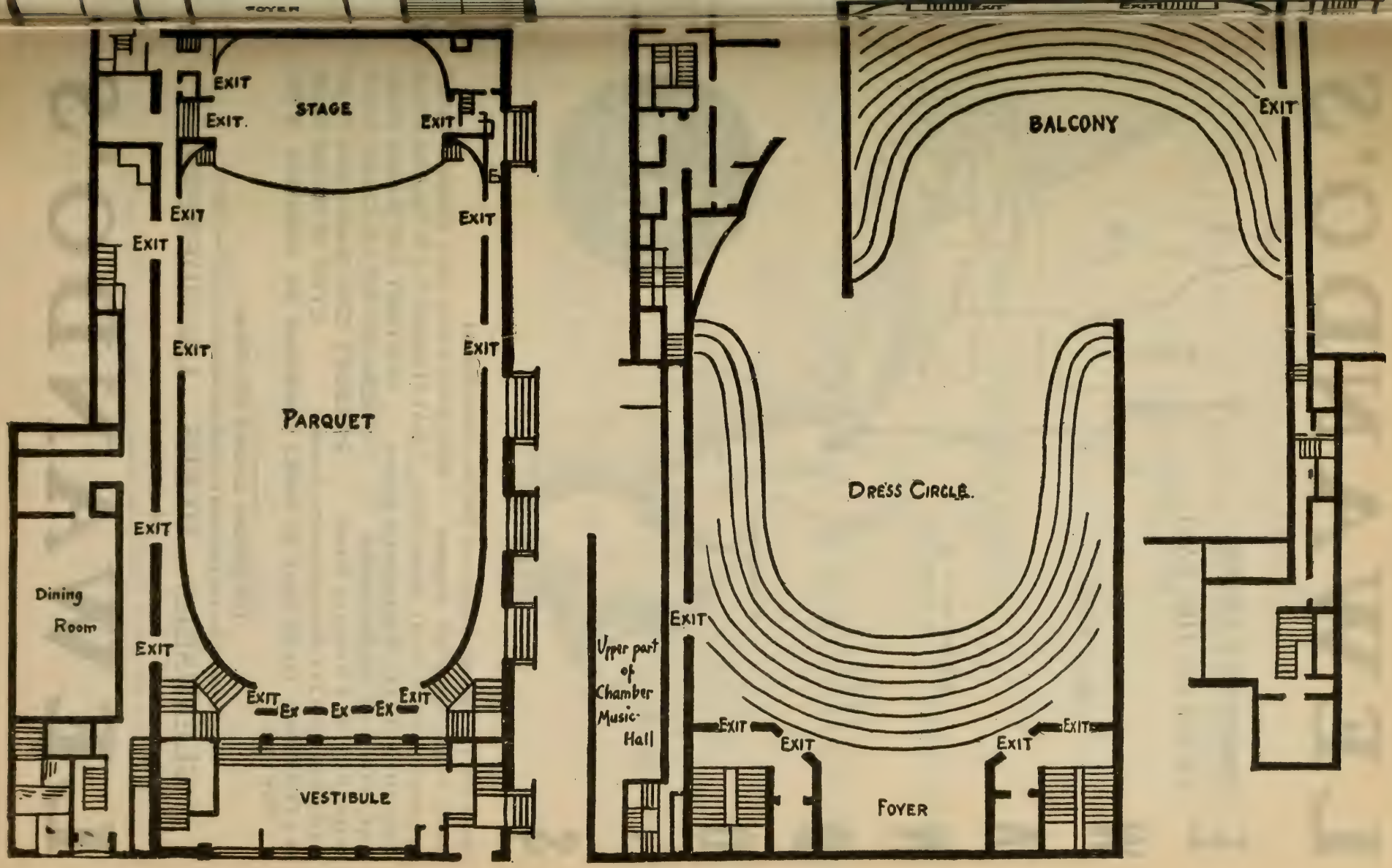
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PROGRAMME.

Weber Overture to the Opera "Oberon"

Chopin . . . Concerto No. 2, in F minor, for Pianoforte, Op. 21

I. Maestoso.
II. Larghetto.
III. Allegro vivace.

Suk Symphony in E major, Op. 14

I. Allegro ma non troppo.
II. Adagio.
III. Allegro vivace.
IV. Allegro.

(First time at these concerts.)

SOLOIST:

Mr. VLADIMIR DE PACHMANN.

The pianoforte is a Baldwin.

There will be an intermission of ten minutes before the symphony.

OVERTURE TO THE OPERA "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full

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orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an

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attempt to make the music harmonize more or less with the spirit of the present day."

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as

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snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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Concerto No. 2, in F minor, for Pianoforte and Orchestra, Op. 21 Frédéric Chopin

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the Adagio* of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the

*"The slow movements of Chopin's concertos are marked Larghetto. The composer uses here the word Adagio generically,—*i.e.*, in the sense of slow movement generally."—Niecks.



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stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836–37 Chopin met George Sand.

Chopin wrote October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed November 14.

The concerto was first played at the first concert given by Chopin in Warsaw, March 17, 1830. The programme was as follows:—

PART I.

1. Overture to the Opera, "Leszek Bialy," by Elsner.*
2. Allegro from the Concerto in F minor, composed and played by F. Chopin.
3. Divertissement for the French Horn, composed and played by Görner.†
4. Adagio and Rondo from the Concerto in F minor, composed and played by Chopin.

* Joseph Xavèr Elsner, born at Grottkau in 1769, died at Warsaw in 1854. He studied medicine, turned violinist, was an opera conductor at Lemberg and then at Warsaw, where he established an organ school in 1815 or 1816, which grew into the Warsaw Conservatory (1821) with him as director. By some he is named the creator of Polish opera. He wrote nineteen or more operas, several ballets, symphonies, cantatas, church music. The opera, "Leszek Bialy" ("Lesko, the White"), was produced at Warsaw in 1809. (See Sowinski's "Les Musiciens Polonais" (Paris, 1857) for a long account of Elsner.)

† C. Görner, horn player and composer, went to Berlin in 1835, and died there in 1847.

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1. Overture to the Opera, "Cecylja Piaseczynska," by Kurpinski.*
2. Variations by Paër, sung by Madame Meier.
3. Potpourri on National Airs, composed and played by Chopin.

Neither a box nor a reserved seat was to be had three days before the concert, but Chopin was not satisfied with the artistic result. He wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received, indeed, the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was, indeed, some applause, but evidently only to show the player that the audience had not been bored."

Some in the pit said Chopin did not play loud enough. He was advised by a critic, who praised him, to show more energy and power. For his next concert he used a Vienna piano instead of his own Warsaw one, for Elsner had attributed a certain weakness of tone to the instrument. Kurpinski and other musicians appreciated the work. Edouard Wolff told Frederick Niecks, Chopin's biographer, that they had no idea in Warsaw of the real greatness of Chopin. "How could they?" asks Niecks. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a proceess of idealisation and individualisation. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

Chopin played the concerto at his second concert, which was given a few days after the first. The audience was still larger, and this time it was satisfied. The Adagio found special favor. Kurpinski regretted that Chopin did not use the Viennese instrument at the first concert,

* Karl Kasimir Kurpinski, born at Luschwitz in 1785, died at Warsaw in 1857. He served as conductor under Elsner and succeeded him. He wrote nearly thirty operas for the Warsaw Opera House, a symphony, a Te Deum and other church music, piano pieces, etc. "Cecylja Piaseczynska," produced about 1820, was his last grand opera. (See Sowinski's "Les Musiciens Polonais.")

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but Chopin confessed that he would have preferred his own piano. One of the newspaper critics advised him to hear Rossini, but not to imitate him. Chopin netted from the two concerts about $725, but he declared that money was no object.

The orchestral accompaniment of this concerto has been rescored by Carl Klindworth and Richard Burmeister. The latter added a cadenza to the first movement, to supply the lack of a coda. Klindworth made his arrangement of the concerto at London in 1867–68, and published it ten years later at Moscow. In his preface are these words: "The principal pianoforte part has, notwithstanding the entire remodelling of the score, been retained almost unchanged. Only in some passages, which the orchestra, in consequence of a richer instrumentation, accompanies with greater fulness, the pianoforte part had, on that account, to be made more effective by an increase of brilliance. By these divergencies from the original, from the so perfect and beautifully 'effectuating' (*effectuirenden*) pianoforte style of Chopin, either the unnecessary doubling of the melody already pregnantly represented by the orchestra was avoided, or—in keeping with the now fuller harmonic support of the accompaniment—some figurations of the solo instrument received a more brilliant form." And there are some that protest against all such tinkering.

The concerto is dedicated to Mme. the Countess Delphine Potocka. She was one of the three daughters of Count Komar. She and her sister, the Princess de Beauvau-Craon, made Paris their home, where they entertained sumptuously. They were beautiful and singularly accomplished. The Countess Delphine, a soprano, was celebrated for her singing, and she often gave concerts at her house in Paris with the famous Italians of the time. Kwiatkowski said of her that she took as much trouble and pride in giving choice musical entertainments

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as others in giving fine dinners. She was at Nice when she heard of Chopin's fatal sickness, and she went at once to Paris. When her coming was announced, Chopin exclaimed: "Therefore, then, has God delayed so long to call me to Him; he wished to vouchsafe me yet the pleasure of seeing you." He begged that he might hear once more the voice he so dearly loved, and she sang by his bed. There is a dispute as to what she sang,—Stradella's Hymn to the Virgin, a Psalm by Marcello, or an air by Pergolesi; and Franchomme was sure that it was an air from "Beatrice di Tenda," by Bellini, of whose music Chopin was fond. It seems from a passage in Mr. Huneker's "Chopin" that the picture of the Countess Potocka in the Berlin gallery is not that of the Countess Delphine.

SYMPHONY IN E MAJOR, OP. 14 JOSEF SUK

(Born at Krecovic, Bohemia, January 4, 1874; now living at Prague.)

This symphony was published in 1900. It was produced at Prague; it was performed at Utrecht about October 1, 1900, and then at Berlin, November 9, 1900, at a concert of the Royal Orchestra, led by Felix Weingartner. The first performance in America was by the Philharmonic Society of New York, led by Mr. Emil Paur, November 16, 17, 1900. The symphony was played at Philadelphia by the Philadelphia Orchestra, Mr. Fritz Scheel conductor, on February 27 and 28, 1903.

I. The first movement, Allegro ma non troppo, E major, 3-4, opens quietly with a little motive for the first horn. The chief theme, of a pastoral nature, is built on this little motive, and it is sung in dialogue

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by flute and clarinet, while the accompaniment shifts from major to minor and from minor to major. Other instruments, at first 'cellos and violins after a use of this theme, lead by a short crescendo to fortissimo, and the second theme, vigorous in character, is announced, in C major and with a quickened pace. This theme has its answer. There is a return to the mood of the first motive, and after somewhat daring modulations this theme, which has been proclaimed fortissimo, makes way for a third theme, which is sung by the clarinet with an accompaniment derived from preceding measures. The first violins take up this theme while the second violins sing in counterpoint. A new and tuneful subject is given in the bass, sempre espressivo e largamente, and above this is a repetition of the first theme (oboes and violins); but the new melodic thought dominates. Wind instruments take it up, while the strings play lively figures. After a reminder of the beginning of the third theme, the horn with his first motive restores the pastoral mood. The working-out section begins in this mood. A short transitional passage founded on the second theme leads to the repetition of the first section. The opening measures of the chief theme are played pianissimo by three horns on an organ-point. Violins are in imitation. The pastoral spirit disappears in a great crescendo. The coda, with a combination of the first theme and the third, brings the end.

II. Adagio, C major, 4-8. The clarinet begins with an idyllic melody, which is then taken up by the double-basses, reinforced by other strings and by the bassoon. The theme is varied in other ways. After a short episode based on the third measure of the theme, the oboe, accompanied by the clarinet with figuration, sings the first four measures of the theme, which is continued by the violins and leads into a little pastoral, in which wind instruments bring in the theme in diminution. There is a sharply contrasting section in A-flat major, fortissimo, based on a measure of the chief theme. This section becomes more and more passionate. The idyllic mood is restored, and the chief theme, sung by the 'cellos with elaborate figuration, ushers in the abbreviated repetition of the first section.

III. Vivace, 2-4. The movement opens in E minor, with fresh and gay chief themes, strongly rhythmed, and more than once it is fantastical. The melodious trio in D-flat major is rich in imitation and in ingenious harmonic and contrapuntal devices. The first of the

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SOLO.
OVERTURE, "Oberon" WEBER

December 17. Soloist, Josef Hofmann

SYMPHONY in C MOZART
SOLO.
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January 7

SYMPHONY No. 1 BEETHOVEN
SOLO.
OVERTURE, "Tannhäuser" WAGNER

February 4. Soloist, Fritz Kreisler

SYMPHONY in B minor (Unfinished) SCHUBERT
SOLO.
"LES PRÉLUDES" LISZT

February 25

SYMPHONY in D minor SCHUMANN
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PROGRAMME

Part I.

"O magnum mysterium" }
"Quem vidistis" } Palestrina
"In ecclesiis benedicite Domino" Gabrielli
"Joseph, lieber Joseph mein" Calvisius
"Ave Maria" Arcadelt
"Lieber Herr Gott, wecke uns auf" J. Chris. Bach

Part II.

Overture and Suite in C J. S. Bach

Part III.

"Yee, that doe live in Pleasures plenty" J. Wilbye
"Let go why do thou stay me" Bennett
"Gebet auf den Wassern" Koessler
"Wechsellied zum Tanze" }
"Neckereien" } Brahms
"Der Gang zum Liebchen" }

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chief themes and this song theme are combined in a striking manner. The scherzo section returns, and ends in the major.

IV. Finale: Allegro ma non troppo, E major, 2-2. There are two chief melodic thoughts: the first, of a tranquil nature, is exposed by the basses; the second, animated and powerful, finds expression in wood-wind and violins. A broadly planned episode is built on two measures of the first theme; the conclusion of this episode and the choral-like close of the first section are also founded on portions of this theme. Thus the choral close is practically two measures of this theme in augmentation. The working-out, which has interesting rhythmic devices, leads to a climax, a choral fortissimo. A pianissimo passage follows, in which various preceding motives are heard for a moment, or suggested, while the violas maintain a tremolo. There is a short crescendo founded on measures from the first theme, which now breaks out in E major, maestoso, and the first section is repeated in a rather orthodox manner. The coda, which begins pianissimo, includes many and some remote modulations. Another crescendo, and the choral appears again, fortissimo and in E major.

The symphony is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, and strings.

Mr. Krehbiel wrote for the programme-book of the Philharmonic Society of New York, when this symphony was produced: "Suk follows his master Dvořák in adherence to clearness and compactness of form and in admiration for Schubert (note the second theme of the first movement) and Brahms and fondness for the characteristics of Bohemian folk-tunes. Like Brahms, he abandons the Scherzo in his playful movement, in favor of an intermezzo, which, however, has something of the character of a wild, peasant dance. Like Brahms, too, he chooses a broad theme for his last movement, which seems invented for fugal treatment that it does not receive. The slow movement is made up developing a simple melody of the folk-song order. It is a fair inference from the first movement with its rhythmic snap and syncopations that he has absorbed Dvořák's symphony, 'From the New World,' and his master's other American compositions."

Mr. Goepp, the editor of the Philadelphia programme-book, wrote concerning the third movement:—

"Every Allegro that comes in the middle of a symphony is not a true Scherzo. In oldest days, of Haydn and of Mozart, it was simply a menuet. With Beethoven, the Scherzo came into being. It was the expression of one of the great elements of his poetry; he stands one of the few great humorists of the world. But since Beethoven, though Scherzo is usually the title, the movement does not always fulfil the name that he created. The trait of his Titanic humor did not descend like a mantle of the prophet. Schubert had it in small degree,—for one of the masters. The Scherzo of the C-major Symphony is not its clearest chapter. Mendelssohn, again, lacked that vein of sardonic, subjective humor, that gives in the symphony the foil for the coming triumph, though he had an airy touch of fancy, all his own. Brahms again does not make us shake our sides with laughter. Schu-

mann, almost alone of Beethoven's successors, had the true tonal utterance of irresistible humor, and not merely in the symphony."

And of the Finale: "From the whole standpoint of a themal test this movement threatens to upset our oldest basis of the need of two subjects. That was the foundation of the classic school, indeed of all symphony and sonata, and of the latter in the broadest use, of what is merely *sounded*, without words. All form in music seems to depend on this duality. Yet search as we may, here in the Finale is but a single theme. It seems a bold defiance of all law, and it surely comes to no grief. In a way it does show that form can subsist on a single figure. It is well to be shaken from old ruts, to sweep out cobwebs that obscure the true lines. All form is not sonata-form; it is a quality, not a mere mold; and it has a thousand phases. In Richard Strauss are signs of a fresh view of form. Here, too, oneness of theme must certainly be granted; there is nothing apparent beyond the original test, and yet duality is not lost. The truth is, after the first refrain is full, the long theme is broken into fragments contrasted in outer rhythm and inner mood, yet all fashioned from the fibre of the original idea. Or, more subtly, of the same phrase new tunes are built, each in different vein—one with a merry stress, the other thoughtful, all disporting themselves like various children of a family, that differ from each other and from the common parent. There is a constant flow, a steady cheer that does not need the shock of a contrast. Yet in the closer view there is no lack of this melodic variation."

Mr. Goepp finds only one theme in this finale. Suk's colleague, Oskar Nedbal,—to whom I am here in a measure indebted,—finds two. There is reason, however, for Mr. Goepp's position.

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Josef Suk's first teacher was his father, an excellent musician. The son entered the Prague Conservatory in 1885, where he studied the violin under Bennewitz and composition under Dvořák, who later became his father-in-law. "A Dramatic Overture," written after study of two years, was highly praised; and a piano quartet brought from the government a stipend. Suk has written a suite, "A Fairy Tale," made up chiefly of material taken from the entr'actes and incidental music composed by him for J. Zeyer's "Radüz and Mahulena" (produced at Prague, April 10, 1898); a Pianoforte Quartet in A minor (New York, November, 1901); a String Quartet in B-flat major; an overture to Shakespeare's "Winter's Tale"; a Serenade for strings; a Ballade and Serenade for 'cello and piano; a Suite for pianoforte; songs for three-voiced female chorus and pianoforte (four hands), etc.

Suk has always been the second violinist of the Bohemian Quartet, which made a sensation by its first appearance in Vienna in the season of 1892–93, and is now famous throughout Europe. The original members were Karl Hoffman, first violin (born December 12, 1872, at Prague); Suk; Oskar Nedbal, viola and composer (born at Tabor, March 25, 1874); and Otto Berger, violoncellist (born at Machau in 1873, died there June 30, 1897). The violoncellist of the quartet to-day is Hans Wihan (born at Politz, June 5, 1855).

Suk's suite, "A Fairy Tale," was produced in Boston at a Symphony Concert, November 29, 1902. His string quartet was produced here by the Adamowski Quartet, December 22, 1903.

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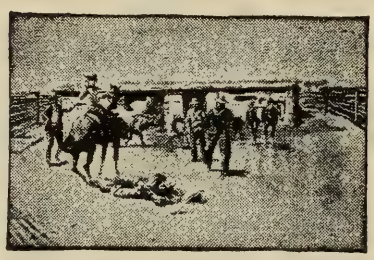
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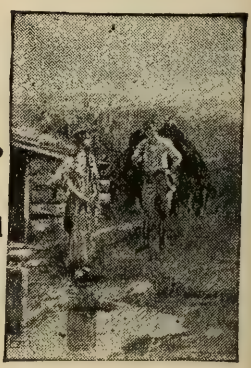
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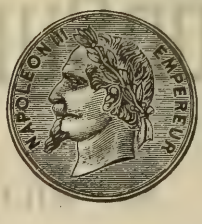
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Chopin . Concerto No. 2, in F minor, for Pianoforte and Orchestra, Op. 21

I. Maestoso.
II. Larghetto.
III. Allegro vivace.

Dvorak Suite in D major, Op. 39

I. Praeludium (Pastorale).
II. Polka: Trio.
III. Menuett (Sousedska).
IV. Romanze.
V. Finale (Furiant).

Beethoven Symphony No. 4, in B-flat major, Op. 60

I. Adagio.
Allegro vivace.
II. Adagio.
III. Allegro vivace.
Trio: Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

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(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act

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ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day."

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as

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snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.



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Concerto No. 2, in F minor, for Pianoforte and Orchestra, Op. 21 Frédéric Chopin

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the Adagio* of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genu-

* "The slow movements of Chopin's concertos are marked Larghetto. The composer uses here the word Adagio generically,—*i.e.*, in the sense of slow movement generally."—Niecks.



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ine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836–37 Chopin met George Sand.

Chopin wrote October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed November 14.

The concerto was first played at the first concert given by Chopin in Warsaw, March 17, 1830. The programme was as follows:—

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PART I.

1. Overture to the Opera, "Leszek Bialy," by Elsner.*
2. Allegro from the Concerto in F minor, composed and played by F. Chopin.
3. Divertissement for the French Horn, composed and played by Görner.†
4. Adagio and Rondo from the Concerto in F minor, composed and played by Chopin.

PART II.

1. Overture to the Opera, "Cecylja Piaseczynska," by Kurpinski.‡
2. Variations by Paër, sung by Madame Meier.
3. Potpourri on National Airs, composed and played by Chopin.

Neither a box nor a reserved seat was to be had three days before the concert, but Chopin was not satisfied with the artistic result. He wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received, indeed, the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was, indeed, some applause, but evidently only to show the player that the audience had not been bored."

Some in the pit said Chopin did not play loud enough. He was advised by a critic, who praised him, to show more energy and power. For his next concert he used a Vienna piano instead of his own Warsaw one, for Elsner had attributed a certain weakness of tone to the in-

* Joseph Xaver Elsner, born at Grottkau in 1769, died at Warsaw in 1854. He studied medicine, turned violinist, was an opera conductor at Lemberg and then at Warsaw, where he established an organ school in 1815 or 1816, which grew into the Warsaw Conservatory (1821) with him as director. By some he is named the creator of Polish opera. He wrote nineteen or more operas, several ballets, symphonies, cantatas, church music. The opera, "Leszek Bialy" ("Lesko, the White"), was produced at Warsaw in 1809. (See Sowinski's "Les Musiciens Polonais" (Paris, 1857) for a long account of Elsner.)

† C. Görner, horn player and composer, went to Berlin in 1835, and died there in 1847.

‡ Karl Kasimir Kurpinski, born at Luschwitz in 1785, died at Warsaw in 1857. He served as conductor under Elsner and succeeded him. He wrote nearly thirty operas for the Warsaw Opera House, a symphony, a Te Deum and other church music, piano pieces, etc. "Cecylja Piaseczynska," produced about 1820, was his last grand opera. (See Sowinski's "Les Musiciens Polonais.")

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strument. Kurpinski and other musicians appreciated the work. Edouard Wolff told Frederick Niecks, Chopin's biographer, that they had no idea in Warsaw of the real greatness of Chopin. "How could they?" asks Niecks. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a proceess of idealisation and individualisation. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

Chopin played the concerto at his second concert, which was given a few days after the first. The audience was still larger, and this time it was satisfied. The Adagio found special favor. Kurpinski regretted that Chopin did not use the Viennese instrument at the first concert, but Chopin confessed that he would have preferred his own piano. One of the newspaper critics advised him to hear Rossini, but not to imitate him. Chopin netted from the two concerts about $725, but he declared that money was no object.

The orchestral accompaniment of this concerto has been rescored by Carl Klindworth and Richard Burmeister. The latter added a cadenza to the first movement, to supply the lack of a coda. Klindworth made

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his arrangement of the concerto at London in 1867–68, and published it ten years later at Moscow. In his preface are these words: "The principal pianoforte part has, notwithstanding the entire remodelling of the score, been retained almost unchanged. Only in some passages, which the orchestra, in consequence of a richer instrumentation, accompanies with greater fulness, the pianoforte part had, on that account, to be made more effective by an increase of brilliance. By these divergencies from the original, from the so perfect and beautifully 'effectuating' (*effectuirenden*) pianoforte style of Chopin, either the unnecessary doubling of the melody already pregnantly represented by the orchestra was avoided, or—in keeping with the now fuller harmonic support of the accompaniment—some figurations of the solo instrument received a more brilliant form." And there are some that protest against all such tinkering.

The concerto is dedicated to Mme. the Countess Delphine Potocka. She was one of the three daughters of Count Komar. She and her sister, the Princess de Beauvau-Craon, made Paris their home, where they entertained sumptuously. They were beautiful and singularly accomplished. The Countess Delphine, a soprano, was celebrated for her singing, and she often gave concerts at her house in Paris with the famous Italians of the time. Kwiatkowski said of her that she took as much trouble and pride in giving choice musical entertainments

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as others in giving fine dinners. She was at Nice when she heard of Chopin's fatal sickness, and she went at once to Paris. When her coming was announced, Chopin exclaimed: "Therefore, then, has God delayed so long to call me to Him; he wished to vouchsafe me yet the pleasure of seeing you." He begged that he might hear once more the voice he so dearly loved, and she sang by his bed. There is a dispute as to what she sang,—Stradella's Hymn to the Virgin, a Psalm by Marcello, or an air by Pergolesi; and Franchomme was sure that it was an air from "Beatrice di Tenda," by Bellini, of whose music Chopin was fond. It seems from a passage in Mr. Huneker's "Chopin" that the picture of the Countess Potocka in the Berlin gallery is not that of the Countess Delphine.

SUITE FOR ORCHESTRA, OP. 39 DVOŘÁK

This suite was played for the first time in Boston at a Symphony Concert, October 22, 1887. The first performance in New York was at a concert of the Thomas Popular Series, March 31, 1887.

The suite is in five movements.

I. Praeludium (Pastorale), D major, allegro moderato, 4-4. The movement is scored for two oboes, two bassoons, two horns, strings. The chief melody, introduced by the first violins, to which oboes are added, rests on a constantly-moving pedal, at first in the bassoons and 'cellos, while horns sustain. This theme is transferred to other instruments, but its rhythmic character is preserved. An episode for oboes and bassoons appears before the climax. The parts are then lessened, and there is a quasi-andante section of a few measures before the soft ending in the original tempo.

II. The Polka, allegretto grazioso, D minor, 2-4, is scored for two oboes, two bassoons, two horns, strings. The Trio, poco più mosso, is in D major.

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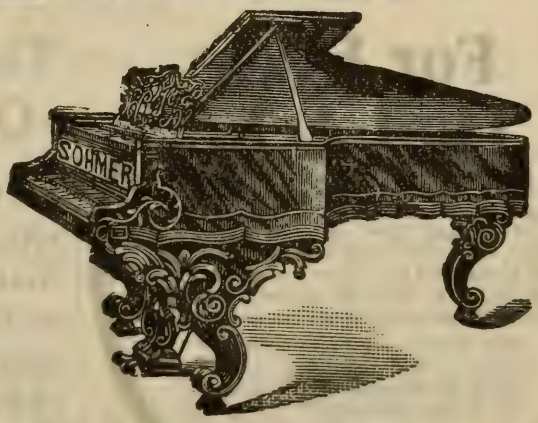
The inventor of the polka, a most characteristic dance, was Anna Slezak, a peasant maiden, who, about the year 1830, was in the service of the Klaschtersky family at Elbeteinitz. One Sunday afternoon she danced for her own amusement a dance of her own invention; and, as she danced, she sang a suitable tune. Joseph Neruda, the father of Lady Hallé, the violinist, happened to be at the house, and he noted down the melody. On the next Sunday the dance was introduced at a students' ball. Five years later it made its way to Prague, where it received, on account of the half-step, the name "pûlka," Bohemian for "the half." Four years afterward a sharpshooters' choral society brought it out in Vienna, where both dance and tune pleased exceedingly. In 1840 Raab, of Prague, danced the polka on the stage of the Odéon, Paris, and then the dance became the rage throughout Europe. The first polka that appeared in the music shops was by Franz Hilmar, teacher at Kopidino. Such is the story as told by Albert Czerwinski and others.

There is much entertaining gossip about this dance in Gaston Vuillier's "History of Dancing" and in "Dancing" (Badminton Library). Vuillier says the polka was introduced into Paris by Cellarius, and that a Laborde disputed this honor. At Bordeaux the polka was danced in the streets and even in the shops; and did the king join in the madness? A rhymer of his day would have us think so:—

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Clothes, head-dresses, public houses in England, were named after the dance. "Mrs. Jackson's 'Polka Book,' written in 1849, gave a recipe for making the 'Victoria Polka' in crochet, with eight-thread Berlin wool." John Leech drew Brougham dancing the polka with the woolsack. There was a disease, the "polka-morbus,"—"the pain felt by the novice on the left side of the right foot on the morrow of a dance." Heine found the vibrating wooden keys of the piano affect the nerves terribly, and the great whirling disease, the polka, gives the finishing stroke. Punch published a poem, "Pretty Polk" (1844):—

By those steps so unconfined,
By that neat kick-up behind,
Coulon's hop, and Michau's slide,
Backward, forward, or aside,
By th' alternate heel and toe,
Polka *mou, sas agapo.*

Yet some failed dismally in their skipping ambition: witness the sad case of Elise Sergent, once a circus-rider, who danced wildly a polka of her own improvisation at the Jardin Mabille, Paris, in May, 1844, and was hailed as "Queen Pomaré." Greedy of fame, this dazzling beauty danced the polka on the stage of the Palais Royal, and was fiercely hissed (see Delvau's "Cythères Parisiennes").

The Strausses of Vienna gave 116 as the proper metronomic pace of the polka and 58 for the polka mazurka.

Probably the most striking polka in the literature of music is the second movement of Smetana's string quartet in E minor, "Aus meinem Leben." Smetana wrote of this: "Second movement, *quasi* Polka, bears me in recollection back to the joyance of my youth, when as

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a composer I overwhelmed the world with dance tunes, and was known as a passionate dancer." Raff did not hesitate to introduce the dance in a pianoforte suite, and Rubinstein's polka for the pianoforte is characteristic. The best treatise on Bohemian dances is "Böhmische Nationaltänze: Culturstudie," by Alfred Waldau, two volumes, Prague, 1859.

III. The Menuett (Sousedska), B-flat, allegro giusto, 3-4, is scored for two flutes, two clarinets, two bassoons, strings. The theme is announced by clarinets and bassoons, then by violins. After an episode that contains fresh material, the chief theme appears with a fuller harmonic treatment.

Czerwinski describes the ancient Bohemian minuet, "starocesky minet," as noble in its simplicity and grace; it was distinguished by a slow and measured rhythm.

According to the same writer, the Sousedska, the explanatory title here added by Dvořák to this minuet, resembled closely an Austrian ländler, but it was a still slower dance, and often the dancer did not move from standing-ground. The melody of the sousedska is characterized as "original, emotional, delicate, often sentimental."

Verses were often sung while the sousedska and the minuet were danced. With the former, sacred words with a church tune were often sung, as

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Wie bestehe Aermster ich,
Komm' ich vor den Richtstuhl Gottes?
Davor fürcht' zumeist ich mich!

Bin im Gottesdienst fahrlässig—
Dies zu leugnen sei mir fern,
Ach, der Welt galt all mein Dienen,
Mehr, als meinem Gott und Herrn!

In the Bohemian minuet the man and the woman held each other with crossed hands and walked gravely toward each other, and they often sang:—

Gieb uns, Gott, Gesundheit,
Hier in uns'rer Gegend,
Gieb uns, Gott, Gesundheit, gieb!

Another favorite minuet song was as follows:—

Möge der Herrgott
 Lieben uns, lieben uns,
Sunden vergeben,
 Schenken den Himmel!
Weiter erstreben
Wir nichts, als eben:
Möge der Herrgott
Lieben uns, lieben uns!

IV. Romanze. This movement in G major, andante con moto, 9-8, is scored for two flutes, two oboes, one English horn, two bassoons, two horns, strings. A movement that demands no explanation.

V. The Finale (Furiant), D minor, presto, 3-4, is scored for two

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flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The chief theme is announced at once by the oboe, then taken up and extended by the strings. This movement is by far the most extended and elaborate one of the suite.

The furiant, also known as the sedlák (the peasant), is a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska.

The reader interested in Czech music and musicians is referred to "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* and the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900).

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Symphony in B-flat major, No. 4, Op. 60 . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was written during the summer of 1806, published in 1809, and dedicated to the Count von Oppersdorf. Before working on this symphony Beethoven had spent considerable time on the Symphony in C minor, which he put aside. The first performance of the one in B-flat was at a private concert given for Beethoven's benefit in March, 1807, at Vienna. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the

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Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

The first performance in Boston was probably at a concert of the Musical Fund Society on December 8, 1849.

Some now try to account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Theresa. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

No one has written more acutely, discriminatively, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz, still the prince of critics.

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we except the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads the other more real melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in

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curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from

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mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a

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satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

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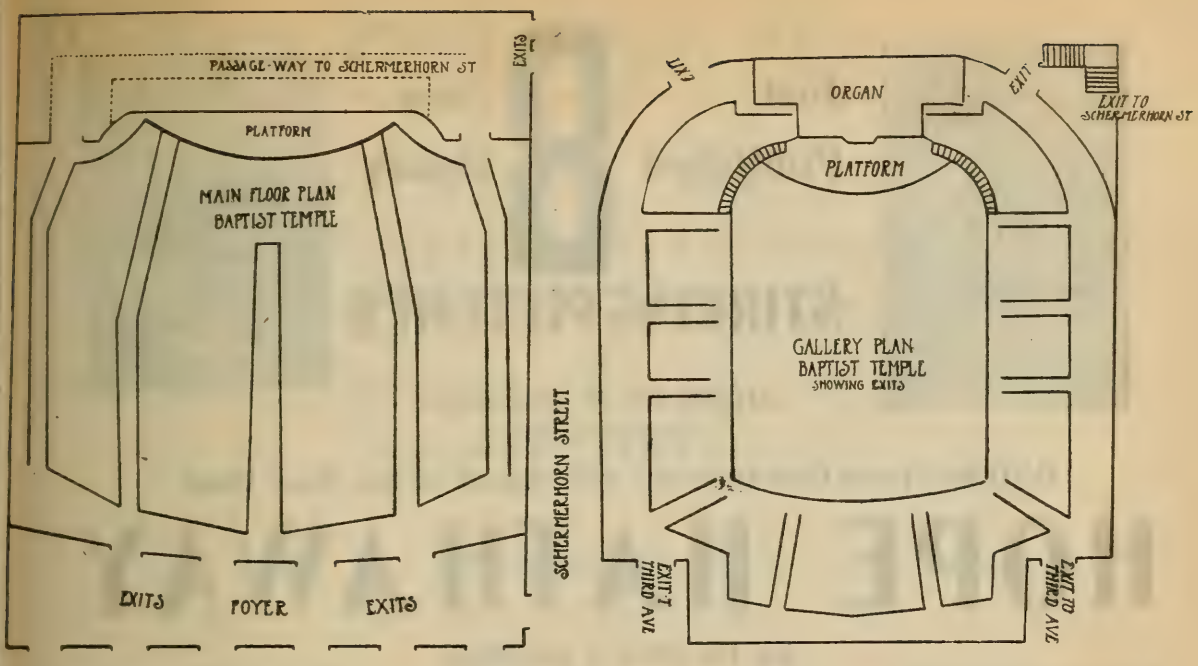


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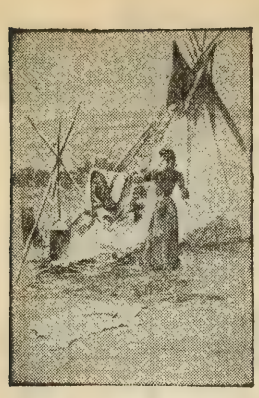
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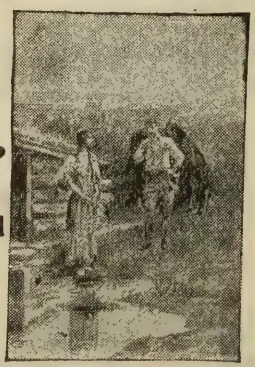
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II. Adagio.
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Overture to the Opera "Oberon" . . . Carl Maria von Weber

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"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full

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orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day."

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

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The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her

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43 HIGHEST AWARDS IN EUROPE AND AMERICA 43

health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

> 'The man who lays his hand upon a woman, save in the way of kindness,
> Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought £529.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous, with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine, but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school,—an

awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and, amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Home, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the coun-

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PIANOS

try and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston

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during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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Der sie als leichte Beute sah!
Ihr Felsen stürzt auf mich hernieder,
Du Wiederhall, ruf' nicht das Ach
Des hoffnungslosen Strebens nach!
Nie wird sie mein! O ew'ger Qualen Hyder!

ARIA (*Andante con moto*).

Schweigt, glüh'nden Sehnens wilde Triebe,
Ihr Auge sucht den Himmel nur,
In ihr wohnt Unschuld, Anmuth, Liebe,
Ganz Wahrheit ist sie, ganz Natur.
Was soll mir ferner Gut und Land?
Die Welt ist arm und öde ohne sie!
Mein ihre Huld? Mein wird sie nie!
Vergiss, Unseliger! entflieh!

(*Allegro.*)

Sie liebt ihn! Und er sollte leben?
Ich schmachtend leben?
Im Staube Sieg ihm zugesteh'n?
O nein! Er darf nicht leben.
Ich mord' ihn unter tausend Weh'n!
Doch, Hölle! du kannst sie mir auch nicht geben;
Sie liebt ihn! Ich muss untergeh'n!

(*Andante con moto.*)

So weih' ich mich den Rachgewalten,
Sie locken mich zu schwarzer That!
Geworfen ist des Unheils Saat,
Der Todeskeim muss sich entfalten.

(*Vivace feroce.*)

Zertrümm're, schönes Bild!
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This suite was played for the first time in Boston at a Symphony Concert, October 22, 1887. The first performance in New York was at a concert of the Thomas Popular Series, March 31, 1887.

The suite is in five movements.

I. Praeludium (Pastorale), D major, allegro moderato, 4-4. The movement is scored for two oboes, two bassoons, two horns, strings. The chief melody, introduced by the first violins, to which oboes are added, rests on a constantly-moving pedal, at first in the bassoons and 'cellos, while horns sustain. This theme is transferred to other instruments, but its rhythmic character is preserved. An episode for oboes and bassoons appears before the climax. The parts are then lessened, and there is a quasi-andante section of a few measures before the soft ending in the original tempo.

II. The Polka, allegretto grazioso, D minor, 2-4, is scored for two oboes, two bassoons, two horns, strings. The Trio, poco più mosso, is in D major.

The inventor of the polka, a most characteristic dance, was Anna Slezak, a peasant maiden, who, about the year 1830, was in the service of the Klaschtersky family at Elbeteinitz. One Sunday afternoon she danced for her own amusement a dance of her own invention; and, as she danced, she sang a suitable tune. Joseph Neruda, the father of Lady Hallé, the violinist, happened to be at the house, and he noted down the melody. On the next Sunday the dance was introduced at a students' ball. Five years later it made its way to Prague, where it received, on account of the half-step, the name "pûlka," Bohemian for "the half." Four years afterward a sharpshooters' choral society brought it out in Vienna, where both dance and tune pleased exceed-

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ingly. In 1840 Raab, of Prague, danced the polka on the stage of the Odéon, Paris, and then the dance became the rage throughout Europe. The first polka that appeared in the music shops was by Franz Hilmar, teacher at Kopidino. Such is the story as told by Albert Czerwinski and others.

There is much entertaining gossip about this dance in Gaston Vuillier's "History of Dancing" and in "Dancing" (Badminton Library). Vuillier says the polka was introduced into Paris by Cellarius, and that a Laborde disputed this honor. At Bordeaux the polka was danced in the streets and even in the shops; and did the king join in the madness? A rhymer of his day would have us think so:—

"C'est le grand Louis Philippe,
Qui s'est fichu par terre,
En dansant la polka
Avec la reine Victoria."

Clothes, head-dresses, public houses in England, were named after the dance. "Mrs. Jackson's 'Polka Book,' written in 1849, gave a recipe for making the 'Victoria Polka' in crochet, with eight-thread Berlin wool." John Leech drew Brougham dancing the polka with the woolsack. There was a disease, the "polka-morbus,"—"the pain felt by the novice on the left side of the right foot on the morrow of a dance." Heine found the vibrating wooden keys of the piano affect the nerves terribly, and the great whirling disease, the polka, gives the finishing stroke. Punch published a poem, "Pretty Polk" (1844):—

By those steps so unconfined,
By that neat kick-up behind,
Coulon's hop, and Michau's slide,
Backward, forward, or aside,
By th' alternate heel and toe,
Polka *mou, sas agapo.*

Yet some failed dismally in their skipping ambition: witness the

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sad case of Elise Sergent, once a circus-rider, who danced wildly a polka of her own improvisation at the Jardin Mabille, Paris, in May, 1844, and was hailed as "Queen Pomaré." Greedy of fame, this dazzling beauty danced the polka on the stage of the Palais Royal, and was fiercely hissed (see Delvau's "Cythères Parisiennes").

The Strausses of Vienna gave 116 as the proper metronomic pace of the polka and 58 for the polka mazurka.

Probably the most striking polka in the literature of music is the second movement of Smetana's string quartet in E minor, "Aus meinem Leben." Smetana wrote of this: "Second movement, *quasi* Polka, bears me in recollection back to the joyance of my youth, when as a composer I overwhelmed the world with dance tunes, and was known as a passionate dancer." Raff did not hesitate to introduce the dance in a pianoforte suite, and Rubinstein's polka for the pianoforte is characteristic. The best treatise on Bohemian dances is "Böhmische Nationaltänze: Culturstudie," by Alfred Waldau, two volumes, Prague, 1859.

III. The Menuett (Sousedska), B-flat, allegro giusto, 3-4, is scored for two flutes, two clarinets, two bassoons, strings. The theme is announced by clarinets and bassoons, then by violins. After an episode that contains fresh material, the chief theme appears with a fuller harmonic treatment.

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Czerwinski describes the ancient Bohemian minuet, "starocesky minet," as noble in its simplicity and grace; it was distinguished by a slow and measured rhythm.

According to the same writer, the Sousedska, the explanatory title here added by Dvořák to this minuet, resembled closely an Austrian ländler, but it was a still slower dance, and often the dancer did not move from standing-ground. The melody of the sousedska is characterized as "original, emotional, delicate, often sentimental."

Verses were often sung while the sousedska and the minuet were danced. With the former, sacred words with a church tune were often sung, as

Ach, mein allerliebster Herrgott,
Wie bestehe Aermster ich,
Komm' ich vor den Richtstuhl Gottes?
Davor fürcht' zumeist ich mich!

Bin im Gottesdienst fahrlässig—
Dies zu leugnen sei mir fern,
Ach, der Welt galt all mein Dienen,
Mehr, als meinem Gott und Herrn!

In the Bohemian minuet the man and the woman held each other with crossed hands and walked gravely toward each other, and they often sang:—

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Gieb uns, Gott, Gesundheit,
Hier in uns'rer Gegend,
Gieb uns, Gott, Gesundheit, gieb!

Another favorite minuet song was as follows:—

Möge der Herrgott
 Lieben uns, lieben uns,
Sunden vergeben,
 Schenken den Himmel!
Weiter erstreben
Wir nichts, als eben:
Möge der Herrgott
Lieben uns, lieben uns!

IV. Romanzè. This movement in G major, andante con moto, 9-8, is scored for two flutes, two oboes, one English horn, two bassoons, two horns, strings. A movement that demands no explanation.

V. The Finale (Furiant), D minor, presto, 3-4, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The chief theme is announced at once by the oboe, then taken up and extended by the strings. This movement is by far the most extended and elaborate one of the suite.

The furiant, also known as the sedlák (the peasant), is a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska.

The reader interested in Czech music and musicians is referred to "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* and the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900).



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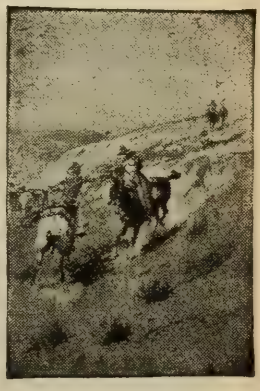
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HYMNUS.

(IM OKTOBER, 1788.)

Dass du mein Auge wecktest zu diesem goldenen Lichte,
Dass mich dein Aether umfliesst;
Dass ich zu diesem Aether hinauf einen Menchenblick richte,
Der ihn edler geniesst;
Dass du einen unsterblichen Geist, der dich Göttliche; denket,
Und in die schlagende Brust
Gütige, mir des Schmerzens wohlthätige Warnung geschenket
Und die belohnende Lust;
Dass du des Geistes Gedanken, des Herzens Gefühle zu tönen,
Mir ein Saitenspiel gabst,
Kränze des Ruhms und das buhlende Glück deinen stolzeren Söhnen;
Mir ein Saitenspiel gabst,
Dass dem trunkenen Sinn, von hoher Begeist'rung beflügelt,
Schöner das Leben sich mahlt,
Schöner in der Dichtung Krystall die Wahrheit sich spiegelt,
Heller die dämmernde strahlt;
Grosse Göttin, dafür soll, bis die Parzen mich fordern,
Dieses Herzens Gefühl,
Zarter Kindlichkeit voll, in dankbarem Strahle dir lodern,
Soll aus dem goldenen Spiel

HYMNUS.

(OCTOBER, 1788.)

For that thou didst waken my sight
To that vision of golden light;
That thy ether is floating around me,
That my glance I may raise to its height,
And more nobly its beauty enjoy;
For thy gift of an immortal mind
Which can, O divine one, conceive thee;
For the merciful warnings of pain
And the sweet compensations of joy,
Which into my pulsating breast
Thine infinite goodness instill'd;
For that thou didst give me a lute,
Which renders my thoughts by its sound—
To the prouder ones among thy sons
Thou gavest the garlands of fame
And the wooings of fickle Dame Fortune,
But on me a harmonious lute
Thy bountiful hand hath bestow'd;
For that to my senses, enraptur'd,
And soaring on ecstasy's wing,
The picture of life seems much fairer,
And the truth with more beauty is mirror'd
In poesy's crystalline sphere,—
For these boons and these gifts, O great goddess!
This heart, full of infantine love,
Shall burn with the bright, hallow'd flame



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Soll dieser denkende Geist
An dein mätterlich Herz mit reiner Umarmung sich schliessen,
Bis der Tod sie zerreisst.

Schiller.

Of gratitude—ever for thee!
And, unceasing, thy praises shall flow
From the depth of this golden string'd lute,
Till, for ever, my voice shall be mute.
Until the dread Parcæ (Fates) shall claim me,
Will praise thee, thou sculptress sublime!
And my mind, with its thoughts and its fancies,
To thy bosom maternal shall cling
In the closest and purest embrace,
Until death come to loosen my grasp.

PILGER'S MORGENLIED.

(AN LILA.)

Morgennebel, Lila,
Hüllen deinen Thurm ein.
Soll ich ihn
Zum letzten Mal nicht seh'n!
Doch mir schweben tausend Bilder
Seliger Erinn'rung
Heilig warm um's Herz,
Wie er da stand.
Zeuge meiner Wonne,
Als zum erstenmal
Du dem Fremdling
Aengstlich liebevoll
Begegnetest,
Und mit einemmal
Ew'ge Flammen
In die Seel' ihm warfst!
Zische, Nord,

PILGRIM'S MATIN SONG.

(TO LILA.)

The morning mists have rolled,
My Lila, round thy tower;
And shall I not behold
It in this parting hour?
But still around my heart
A thousand vivid forms
Of blessed memories dart,
At which my bosom warms.
How there it stood above,
A witness of my joy,
When full of trembling love
At first the stranger boy
Into thy presence came;
And in his youthful heart
A never-ending flame
Thou suddenly didst dart.
Thou North about my brow

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Tausend Schlagenzüngig
Mir um's Haupt!
Beugen sollst du's nicht!
Beugen magst du
Kind'scher Zweige Haupt,
Von der Sonne
Muttergegenwart geschieden,
Allgegenwärt'ge Liebe!
Durchglühest mich;
Beutst dem Wetter die Stirn,
Gefahren die Brust,
Hast mir gegossen
Ins früh welkende Herz
Doppeltes Leben:
Freude zu leben,
Und Muth!

May'st hiss with serpent tongue,
My head thou shalt not bow!
Bow down thou may'st the young
And feeble twig, from whom
Its mother sun is fled,
And on whose early bloom
Her love no more is shed.
Omnipresent Love! Thou
Through my bosom glowest;
To the storm my brow,
To dangers my breast, thou barest.
A double life thou hast shed
Upon my withering breast,
With firmer step to tread,
In life to find new rest.

Goethe.

SYMPHONY IN B-FLAT MAJOR, NO. 4, OP. 60 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was written during the summer of 1806, published in 1809, and dedicated to the Count von Oppersdorf. Before working on this symphony Beethoven had spent considerable time on the Symphony in C minor, which he put aside. The first performance of the one in B-flat was at a private concert given for Beethoven's benefit in March, 1807, at Vienna. The *Journal des Luxus und der Moden* published this review early in April of that year:—



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— JOACHIM

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L.." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

The first performance in Boston was probably at a concert of the Musical Fund Society on December 8, 1849.

Some now try to account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Theresa. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

No one has written more acutely, discriminatively, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz, still the prince of critics.

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we except the meditative adagio, which serves as an introduction, the first movement is almost entirely given

up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads the other more real melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a

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"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

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"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

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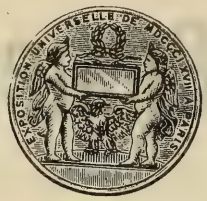
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I. Allegro patetico.
II. Larghetto.
III. Finale: Allegro agitato.

Dvořák Suite in D major, Op. 39

I. Praeludium (Pastorale).
II. Polka: Trio.
III. Menuett (Sousedska).
IV. Romanze.
V. Finale (Furiant).

Beethoven Symphony No. 4, in B-flat major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace.
Trio: Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

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Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco of Rezia's air, "Ocean!

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Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day."

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this



country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

CONCERTO IN F MINOR, FOR PIANOFORTE AND ORCHESTRA; OP. 16.

ADOLF HENSELT

(Born at Schwabach, near Nuremberg, May 12, 1814; died at Warmbrunn, Silesia, October 10, 1889.)

This concerto was completed at St. Petersburg and published in the early forties, but it was planned much earlier in Germany. Clara Schumann played it from manuscript at a Gewandhaus concert, Leipsic, October 5, 1845; and Liszt and afterward von Bülow gave it a wider publicity. Gottschalk played the first movement at a concert of the Philharmonic Society of New York, January 10, 1857, and William Mason played the second and third movements at a concert of the same society, March 6, 1858. Carlyle Petersilea played the whole concerto at one of Theodore Thomas's concerts in New York, May 14, 1866. He played the second movement at the second annual Grand Sacred Concert of the Boston Musical Union, in aid of its charitable fund, in Boston, May 27, 1866, and the whole concerto at a concert of the Harvard Musical Association, December 7, 1866.

This note is printed on the fly-leaf of the score: "The first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated."

The first movement, Allegro patetico, F minor, 4-4, begins with conventional orchestral ritornello. The first theme is introduced and developed for twelve measures; a lighter subsidiary theme follows, which leads to the cantabile second theme in A-flat major. After the tutti, the pianoforte repeats the matter in the introduction, but with elaboration and more extended development. There is a new episode, Religioso, tempo primo. The muted strings play a sort of

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choral pianissimo, C major. Each verse is repeated in forte and fortissimo by the pianoforte; the melody is played in octaves and ornamented with arpeggios. The development in the third part is almost precisely that in the first. The second theme is now in F major. Arpeggio passage-work goes into a short coda. The movement ends fortissimo in F major.

The Larghetto, D-flat major, 6-8, is a melodious romanza, followed by a more forcible episode, after which the romanza is repeated. Wood-wind instruments and horns give out the first two phrases of the theme. The pianoforte enters: the melody is played by the right hand, in single notes, then in octaves, over arpeggios in the left hand. The contrasting episode is in C-sharp minor,—a melody in the bass against a chromatic accompaniment in full chords. This is said to be the first instance of a piano-part written on four staves for the greater ease of the player. There is a transition in F major, with hints at the chief theme in the clarinet and other wind instruments. Then the principal romanza theme is repeated, this time in octaves, over left-hand arpeggios, but with greater ornamentation.

The Finale, Allegro agitato, F minor, 6-8, is in the sonata form. After a short introduction the pianoforte leads by octave passages into the first theme, which is announced and developed by the solo instrument. The first subsidiary is given out in contrapuntal imitation by the orchestra, and its phrases alternate with running passages in the pianoforte. The second theme, in A-flat major, is for the pianoforte, and the strings have a counter-subject. The first subsidiary theme is used in the free fantasia. The third part is somewhat more elaborately developed than the first, and there are changes in the instrumentation. The orchestra alone develops the second theme, in F major, and there is a short coda.

The score is dedicated to the Grand Duchess Olga Nicolayevna, Princess Royal of Würtemberg. The concerto is scored for the usual full orchestra, with trombones.

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THE ABSOLUTE AND THE DRAMATIC IN MUSIC.

BY VERNON BLACKBURN.

The absolute and the dramatic in music are such totally different things, and yet come so certainly from the same source, that in their connection one can, by way of appropriate quotation, attach to them Wordsworth's phrase: "Like, yet oh! how different!" It is very rare that the master of dramatic music is also a master of absolute music. History in music alone proves that fact. Out of the dim historical records of music in the past one constantly sees the struggle between the two forms of the same art by the fact of each making attempt to show a brave front as a separate and individualized achievement.

In Plain-Song, for example, there are examples of both endeavors. It is true that the tendency of this ancient music is towards the absolute in music. Now and again, in some hymn to the Martyrs of Christianity, there breaks forth a martially dramatic sound; and again, in some virginal chant, you encounter a tenderness and a purity of intonation that surely belongs to the supernal drama which so many have tried to reach through peaceful issues, through quiet and confident sentiments of worship. But, on the other hand, there is a wide and extensive field of musical art which, although the subjects of it are dramatic enough, is distinguished by an absolutism—a sort of phraseological convention—which is entirely without affinity to the art of drama.

From this point it is interesting to descend historically, bridging over many a year, many a century, to the time when dramatic and absolute

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music, like the friends in Jean Ingelow's poem, took leave of one another because the stream between them had grown too broad for the touching of hands. Setting on one side lesser names, Gluck assuredly began the great change. In him the inspiration of dramatic music came as a flash, as a revelation. He was a prophet, symbolically speaking, of "mixed mathematics." He threw his life, his genius, into that scale, and thereby he won his game both from the contemporary and from the historical point of view. As he increased on the dramatic side, however, he decreased on that of the absolute. Any study of his work will prove as much.

The present writer has lately been at some pains to reacquaint himself with the ballet music from "Armide." Now, "Armide" is a most exquisite work; in formal melody Gluck concealed a dramatic significance, a persuasiveness of characterization, that were altogether amazingly notable. Yet the ballet music is as feeble as anything signed "Ch. Gluck" could ever be imagined. It is symmetrical in form—that, of course, is part of his contemporary spirit; but into dramatic melodies, such as the "Piango, il mio ben" or the "Divinités du Styx," or, in the divine recitative, "Euridice, ove sei," he contrived to infuse so original a spirit that formalism was thereby enabled to complete a triumph that is rarely possible to that much-maligned aide-de-camp of the arts. But it is not here that the argument ends.

Wagner, the direct descendant of Gluck, the artist who more than any other musical artist fulfilled the musico-dramatic teachings of that great man, practically stood upon the same rostrum as the elder master. Wagner without dramatic significance is like the princess in the story,

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who could work no enchantment when her magic tablet was turned topsy-turvy. He composed, certainly, but the work, shorn of drama, was not art; in Du Maurier's curious phrase, "he did not dream true."

This is not to say that occasionally either of these great men did not, now and then, despite their genius, write pages of purely instrumental music which were not of the highest value. But even then the spirit of their drama was upon them; but this is rare. Gluck achieved the thing when he wrote the "Chaconne" associated with "Alceste." In each case, however, it is clear that the dramatic association went far to ensure the success of these experiments in absolute instrumental music. Nor does it seem possible to remember in music more than one name constantly associated, in its superlative form, with each side of the musical art. It is well know that Mendelssohn desired deeply to write a great operatic work; but death cut him away from his ambitions. The man whom Mendelssohn and Gounod admired above all men as an art creator of musical forms alone did this thing; and, to conclude, one wonders what John Sebastian Bach would have made of the operatic formula had it come his way. Doubtless in this, as in all things else musical, he would have attained the summit; one thinks so with particular feeling in recalling certain choruses from the St. Matthew "Passion."

SUITE FOR ORCHESTRA, OP. 39 DVOŘÁK

This suite was played for the first time in Boston at a Symphony Concert, October 22, 1887. The first performance in New York was at a concert of the Thomas Popular Series, March 31, 1887.

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The suite is in five movements.

I. Praeludium (Pastorale), D major, allegro moderato, 4-4. The movement is scored for two oboes, two bassoons, two horns, strings. The chief melody, introduced by the first violins, to which oboes are added, rests on a constantly-moving pedal, at first in the bassoons and 'cellos, while horns sustain. This theme is transferred to other instruments, but its rhythmic character is preserved. An episode for oboes and bassoons appears before the climax. The parts are then lessened, and there is a quasi-andante section of a few measures before the soft ending in the original tempo.

II. The Polka, allegretto grazioso, D minor, 2-4, is scored for two oboes, two bassoons, two horns, strings. The Trio, poco più mosso, is in D major.

The inventor of the polka, a most characteristic dance, was Anna Slezak, a peasant maiden, who, about the year 1830, was in the service of the Klaschtersky family at Elbeteinitz. One Sunday afternoon she danced for her own amusement a dance of her own invention; and, as she danced, she sang a suitable tune. Joseph Neruda, the father of Lady Hallé, the violinist, happened to be at the house, and he noted down the melody. On the next Sunday the dance was introduced at a students' ball. Five years later it made its way to Prague, where it received, on account of the half-step, the name "pûlka," Bohemian for "the half." Four years afterward a sharpshooters' choral society brought it out in Vienna, where both dance and tune pleased exceedingly. In 1840 Raab, of Prague, danced the polka on the stage of the Odéon, Paris, and then the dance became the rage throughout Europe. The first polka that appeared in the music shops was by Franz Hilmar, teacher at Kopidino. Such is the story as told by Albert Czerwinski and others.

There is much entertaining gossip about this dance in Gaston Vuillier's "History of Dancing" and in "Dancing" (Badminton Library). Vuillier says the polka was introduced into Paris by Cellarius, and that a Laborde disputed this honor. At Bordeaux the polka was danced in the streets and even in the shops; and did the king join in the madness? A rhymer of his day would have us think so:—

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"C'est le grand Louis Philippe,
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Clothes, head-dresses, public houses in England, were named after the dance. "Mrs. Jackson's 'Polka Book,' written in 1849, gave a recipe for making the 'Victoria Polka' in crochet, with eight-thread Berlin wool." John Leech drew Brougham dancing the polka with the woolsack. There was a disease, the "polka-morbus,"—"the pain felt by the novice on the left side of the right foot on the morrow of a dance." Heine found the vibrating wooden keys of the piano affect the nerves terribly, and the great whirling disease, the polka, gives the finishing stroke. Punch published a poem, "Pretty Polk" (1844):—

By those steps so unconfined,
By that neat kick-up behind,
Coulon's hop, and Michau's slide,
Backward, forward, or aside,
By th' alternate heel and toe,
Polka *mou, sas agapo.*

Yet some failed dismally in their skipping ambition: witness the sad case of Élise Sergent, once a circus-rider, who danced wildly a polka of her own improvisation at the Jardin Mabille, Paris, in May, 1844, and was hailed as "Queen Pomaré." Greedy of fame, this dazzling beauty danced the polka on the stage of the Palais Royal, and was fiercely hissed (see Delvau's "Cythères Parisiennes").

The Strausses of Vienna gave 116 as the proper metronomic pace of the polka and 58 for the polka mazurka.

Probably the most striking polka in the literature of music is the second movement of Smetana's string quartet in E minor, "Aus meinem Leben." Smetana wrote of this: "Second movement, *quasi* Polka, bears me in recollection back to the joyance of my youth, when as a composer I overwhelmed the world with dance tunes, and was known as a passionate dancer." Raff did not hesitate to introduce the dance in a pianoforte suite, and Rubinstein's polka for the pianoforte is characteristic. The best treatise on Bohemian dances is "Böhmische



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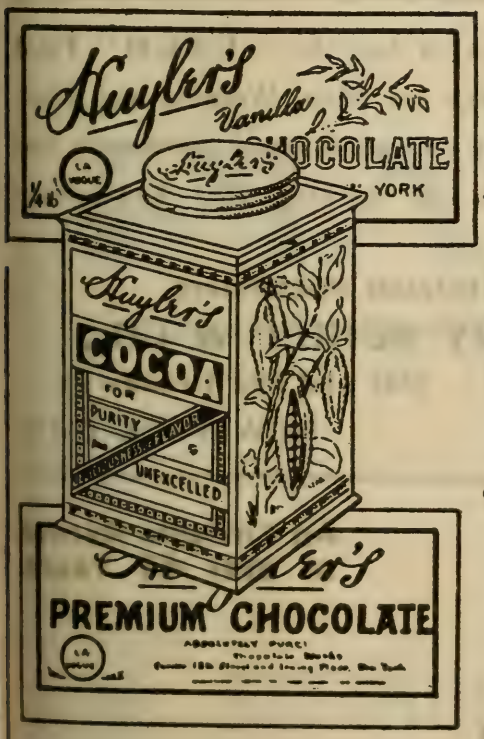
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III. The Menuett (Sousedska), B-flat, allegro giusto, 3-4, is scored for two flutes, two clarinets, two bassoons, strings. The theme is announced by clarinets and bassoons, then by violins. After an episode that contains fresh material, the chief theme appears with a fuller harmonic treatment.

Czerwinski describes the ancient Bohemian minuet, "starocesky minet," as noble in its simplicity and grace; it was distinguished by a slow and measured rhythm.

According to the same writer, the Sousedska, the explanatory title here added by Dvořák to this minuet, resembled closely an Austrian ländler, but it was a still slower dance, and often the dancer did not move from standing-ground. The melody of the sousedska is characterized as "original, emotional, delicate, often sentimental."

Verses were often sung while the sousedska and the minuet were danced. With the former, sacred words with a church tune were often sung.

IV. Romanze. This movement in G major, andante con moto, 9-8, is scored for two flutes, two oboes, one English horn, two bassoons, two horns, strings. A movement that demands no explanation.

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V. The Finale (Furiant), D minor, presto, 3-4, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The chief theme is announced at once by the oboe, then taken up and extended by the strings. This movement is by far the most extended and elaborate one of the suite.

The furiant, also known as the sedlák (the peasant), is a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska.

The reader interested in Czech music and musicians is referred to "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague,

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1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* and the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900).

SYMPHONY IN B-FLAT MAJOR, NO. 4, OP. 60 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was written during the summer of 1806, published in 1809, and dedicated to the Count von Oppersdorf. Before working on this symphony Beethoven had spent considerable time on the Symphony in C minor, which he put aside. The first performance of the one in B-flat was at a private concert given for Beethoven's benefit in March, 1807, at Vienna. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four

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symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony,

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— JOACHIM

which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

The first performance in Boston was probably at a concert of the Musical Fund Society on December 8, 1849.

Some now try to account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Theresa. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

No one has written more acutely, discriminatively, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz, still the prince of critics.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end

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becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

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Johannes Brahms . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Mozart . . Recitative, "Jetzt, Vitellia!" and Rondo, "Nie soll mit Rosen," from "Titus"

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Symphony No. 3, in F major, Op. 90 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed on December 3, 1883, at Vienna. The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on October 24, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities

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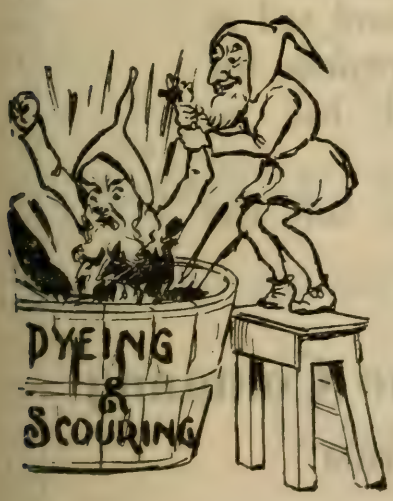
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of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This deliberate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand*. Some find here the "keynote to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's



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"'. . . O, you are well-tun'd now!
But I'll set down the pegs that make this music,
As honest as I am.'"

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets,

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and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"* in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves, while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets

*Not the "Praver" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads

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to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

RECITATIVE, "JETZT, VITELLIA!" AND RONDO, "NIE SOLL MIT ROSEN," FROM "TITUS" WOLFGANG AMADEUS MOZART

(Born at Salzburg on January 27, 1756; died in Vienna on December 5, 1791.)

"La Clemenza di Tito," opera (*dramma serioso*) in two acts, the text by Mazzola (adapted from Metastasio), the music by Mozart, was ordered of the composer by the Estates of Bohemia for the coronation of Leopold

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II. at Prag. It was brought out there on September 6, 1791. The MS. score contains no *secco* recitatives, which were written by Mozart's friend Süssmayer, who accompanied him to Prag for the first performance.

VITELLIA.

(*Recitativ.*)

Jetzt, Vitellia! schlägt die Stunde, der grossen Prüfung ernste Stunde. Hast du wohl Muth zu sehen wie er sein Leben endet, der dir Treue gelobt? Sextus er liebt dich, mehr als sein eigenes Leben, auf dein Verlangen ward er Verbrecher; stets sahst du ihn vollbringen was grausam du begehrt; er wird im Tode seine Treue dir wahren: und dennoch willst du, wohl bewusst deiner Unthat, mit heitrer Miene dem Kaiser dich vermählen? Ach, wo ich weilte würd' ich Sextus erblicken. Die Lüfte, die Felsen, ja sie würden dem Gatten mein Geheimniss entdecken. Zu seinen Füssen will ich bekennen meine Schuld; will mindern meines Sextus Verbrechen, kann ich retten ihn nicht, durch mein Verderben. So schwinde stolzes Hoffen, so schwinde auf ewig.

(*Rondo.*)

Nie soll mit Rosen, mit duft'gen Myrten,
Hymen mir schmücken die Lebensbahn.
Schon seh' ich grauenvoll Kerker sich öffnen,
Schon Todesqualen furchtbar mir nahn.

Weh' mir Armen! welch' Entsetzen!
Ach, was wird mein Schicksal sein?
Wer erkennt was ich erdulde,
Ja gewiss erbarmt sich mein.

The literal English prose of which is:—

VITELLIA, *Recitative.*—Now, Vitellia, the hour strikes, the serious hour of the great trial. Hast thou the courage to see how he ends his life who swore fidelity to thee? Sextus loves thee more than his own life; he became a criminal at thy behest. Thou hast ever seen him accomplish what thou cruelly askedst for; he will keep

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faith with thee in death. And yet wouldst thou, well knowing his misdeed, marry the emperor with a smile on thy face? Ah, wherever I might be I should see Sextus. The breezes, the rocks would discover my secret to my husband. I will acknowledge my guilt at his feet; I will lessen my Sextus's crime, even if I cannot save him, by my own undoing. So vanish, proud hope, vanish forever.

Rondo.—Never shall Hymen adorn my life's path with roses, with fragrant myrtle. Already I see dungeons open horribly, already see torments of death draw near. Woe to me, wretched one! what terror! Ah, what will be my lot? He who sees what I suffer will surely take pity on me.

OVERTURE, "SAPPHO," Op. 44 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830*; now living at Vienna.)

The overture "Sappho" was produced at a Philharmonic concert in Vienna, November 26, 1893. It was first performed at a Symphony Concert in Boston, November 24, 1894.

The story of Sappho is told quaintly by Thomas Heywood in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (London, 1624):—

"Elianus affirmes her to be the daughter of Scamandronius; Plato of Ariston; Suidas and other Greeke writers deliuer to vs that there were two of that name, the one called Erixia, a much celebrated Poetesse (who flourished in the time of the poet Alcaus of Pitthacus, and Tarquinius Priscus) who first deuised the vse of the Lyre or Harpe with a quill; some giue her the honor to bee the inuentor of the Lyricke verse: the other was called Sapho Mitelaena long after her who was

*Otto Keller, the latest biographer of Goldmark, gives the long-accepted date, 1832; but 1830 was the composer's birth year.

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a singer . . . , shee published many rare and famous Poems amongst the Greekes, and therefore had the honour to bee called the tenth Muse, the reason why she fell in loue with Phaon, Pliny attributes to the vertue of an hearbe, but Baptista Egnatius a later writer and exquisite both in the Greeke and Latin tongues, in transferring this fable from the originall into the Roman tongue, as likewise others of his opinion, conclude, that Phaon was of the profession of such as get their liuing by transporting passengers from one side of a riuer vnto another, a plaine Ferrie-man, and that it happened vpon a time that Venus coming to the place where he kept his passage, without demanding any hyre he gaue her a free transportage, not knowing to whom it was hee did that courtesie, no way suspecting she had beene a goddesse: This, Venus tooke so gratefully that she thought to requite his freenesse with a bountie farre transcending the value of his paines. Shee therefore gaue him an Alablaster box full of a most pretious vnguent (teaching him how to apply it) with which he no sooner annoynted his face, but hee instantly became of all mortall creatures the most beautiful, of whom the Lesbian damsels grew inamoured, but especially hee was ardently and most affectionately beloved of Sapho. Phaon hauing occasion to pass from Lesbos into Cicilie, shee was tortured in soule for his absence, intimating that it was done in despight or disgrace of her; first purposed to cast herself from Leucate, a high promontorie in Epyre, doune into the Sea, which she after did; yet before she would attempt it, she first in an Epistle thought by all the allurements of a womans wit, to call him backe againe into his countrey; which Ouid

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in her behalfe most feelingly hath exprest." Heywood, the "prose Shakespeare," then gives a version of the celebrated poem attributed by some to Ovid and Englished by Alexander Pope, but his version has not the homely sweetness of diction that characterized certain plays by him. "From that Rocke," adds Heywood, "Shee cast her selfe headlong into the Sea, and so perished."

But the description of Sappho and her art given by Mr. J. F. Rowbotham in his History of Music (vol. ii., chapter v.) will serve better as a gloss on Goldmark's overture:—

"The scene of our history shifts to Lesbos, where the nightingales sang the sweetest of all Greece, and the head of Orpheus and his lyre had floated here after it had been thrown into the river Hebrus. The sea tuned his waves to melody, and the islands sang as it passed by. And the head of Orpheus was buried in Lesbos. And the wheat of Lesbos was as white as snow, and the vines ran trailing on the ground, so that little children could pick the grapes by stretching out their hand. And here was Sappho singing. And we may picture her sitting in some marble court overlooking the Ægean, among her companions and her loves. And there was Cydno, and Anactorie,* and Andromeda, and Gyrinna, and Eunice, and Gongyla, and Erinna, who had to leave them all and go back to her spinning again; and Atthis, and Telesippa, and Megara. And these last were the three she loved the most. And she was a little dark woman with black hair, and Alcæus says that she had a beautiful smile. And she had the passions of Semiramis. . . . And the story that she drowned herself for the love of Phaon I do not believe, but think it was one of the many fables which the Lesbians conjured up about their Queen of Women.† For the story reads like our own legend of Faust. For Phaon was an old ferryman who used to ferry people across the river Cayster, and Venus gave him a box of magic ointment, which changed him from an old man into a young, of such surpassing beauty that every one who saw

*Compare Swinburne's "Anactoria."

†Yet a mediæval commentator on Horace refers to Sappho's "complaining, even in Hades, of her Lesbian fellow-maidens for not loving the youth with whom she was herself so much in love" (see Horace's Carm., ii. 13, 14).

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him fell in love with him, and all the women in Lesbos were after him. But other accounts say that he had found that magical herb called Erynge or *centum capita*, which is not found once in a century, but whoever has the good luck to find it, he shall straight be beloved of any of the opposite sex that behold him. So it seems we are in the land of legend when we get to Phaon.* And Sappho had been married to a wealthy Andrian of the name of Cercolus, when she was very young. And she had a little daughter, named Cleís, and she says somewhere, 'I have a little daughter, and she is like golden flowers, and I would not give her for all the wealth of Lydia, or even for my own dear Lesbos.' But when Cleís grew up she caused her mother much grief, and so did Charaxus, who was Sappho's brother, for he had all the wildness of his sister, with none of her refinement to carry it off. . . . So that she had much to trouble her amid all her beautiful life. And Socrates will have it that she was handsome, but other Greeks will not allow it, for she was a little woman with dark hair, and to come up to the Greek notion of beauty she ought to have been tall and stately, and have had light hair. But she was certainly very pretty, for how could she have been otherwise? And she was full of fire and passion, and is the acknowledged mistress of the Systaltic or 'Thrilling' Style of Music, of which very likely she was the inventress, and so it is out of compliment to her introducing a new style into music that Plato has called her the Tenth Muse, and Ausonius the Muses' sister, and she is always

*It was also said that Venus as a passenger was disguised as an old woman; that Phaon built a temple to Venus on the hill from which Sappho threw herself into the sea; that Phaon was killed by a jealous husband. Pierre Bayle wrote in one of his characteristically malicious footnotes: "It's a strange thing that no one is willing to admit that Sappho was passionately fond of a man through the sole force of her temperament"—P. H.



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reckoned among the Nine Poets of Greece, being one woman among eight men."

Or these lines from Swinburne's "Sapphics" might serve as a motto:—

Ah the singing, ah the delight, the passion!
All the Loves wept, listening; sick with anguish,
Stood the crowned nine Muses about Apollo;
Fear was upon them,

While the tenth sang wonderful things they knew not.
Ah the tenth, the Lesbian! the nine were silent,
None endured the sound of her song for weeping;
Laurel by laurel,

Faded all their crowns; but about her forehead,
Round her woven tresses and ashen temples
White as dead snow, paler than grass in summer,
Ravaged with kisses,

Shone a light of fire as a crown for ever.
Yea, almost the implacable Aphrodite
Paused, and almost wept.

.

Her visible song, a marvel
Made of perfect sound and exceeding passion,
Sweetly shapen, terrible, full of thunders,
Clothed with the wind's wings.

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It begins with an introduction, Moderato assai, alla breve, G-flat major, 2-2. The first twenty-eight measures are for the harps alone, broad phrases, which remind one of a choral chant or solemn march. Two phrases of this passage serve as a harp accompaniment to an oboe melody of pastoral character; the melody is continued by the flute over the next two original harp phrases. The movement changes, Con fuoco, E-flat minor, 4-4. The stormy theme is the first true motive of the overture. This theme is developed energetically, until after two sudden retards it merges into a broad cantilena. Sehr langsam (very slow), B-flat minor (later in C-sharp minor), 6-4. Oboe and horn sing the pastoral melody of the Introduction over harmonies in other wood-wind instruments and violas and 'cellos, with harp arpeggios. With the change of key the violins sing the same melody, the second theme of the overture, which is developed to a grand orchestral climax, after which it dies away to a pianissimo E-flat minor. A solo violin plays over a long-sustained chord (clarinet, bassoons, horn) a slow ascending arpeggio, that leads to the original pastoral melody, in the original key of G-flat major. The melody is first played by solo violin, then continued in four-part harmony by a quartet of wind instruments. The stormy first theme returns, con fuoco, in F-sharp minor, and is developed much as before, but the key changes to E-flat minor.

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The development of the second theme is more extended than before. It dies away as before, and the first theme sets in and is worked up energetically. This, too, dies away to pianissimo in A-flat minor. The solo violin plays the second theme in the original key against sustained harmonies in the wood-wind. A new and energetic coda for full orchestra brings the ending in G-flat major.

The life of Sappho, who is said to have been at the zenith of her fame about 610 B.C., is admirably told by Mr. Wharton in the introduction to his collection of her poems*:—

> Songs that move the heart of the shaken heaven,
> Songs that break the heart of the earth with pity,
> Hearing, to hear them.

Mr. Wharton examines, but not too curiously, Sappho's character, which has been so violently assailed by ancients and moderns, and defended with equal zeal by some, of whom Friedrich Gottlieb Welcker is chief,—Welcker's "Sappho" (Göttingen, 1816). The prying reader is referred to Bayle's article on Sappho in his Dictionary, Colonel William Mure's "Sappho and the Ideal Love of the Greeks," and the terminal essay in Burton's "Thousand Nights and a Night" (vol. x.).

Sappho is said to have been the first of the Greek poets to use the Péktis, a kind of harp which was played by the fingers without a plectrum. Her poems were written for recitation with the aid of music;

*"Sappho": Memoir, Text, Selected Renderings, and a Literal Translation by Henry Thornton Wharton. Third edition, London and Chicago, 1895.

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"they were the earliest specimens of what is called in modern days the Song or Ballad, in which the repetition of short rhythms produces a certain pleasant monotony, easy to remember and easy to understand." Plato defined this Melic poetry as "compounded out of three things, speech, music, and rhythm."

For a long discussion of the metres invented by Sappho see the chapter of Mr. Rowbotham to which reference has already been made: "But this little woman, her blood was on fire, and she broke through all the traditions of the past, which had lasted from Homer downwards, so as to speak out to the full the warmth of her passions. And this is the point of the Systaltic Style, that it has neither the repose of Homer, nor even the regularity of flow of Archilochus, but the metre is broken up and riven by the passions that rage underneath, or like a hot wind striking a lake, and throwing it into a thousand little foams. And this feature of the Systaltic Style the Greeks called ἀντίθεσις, or 'Contrast of Accent,' for she made Iambuses to succeed Trochees, and Trochees Spondees, longs clashed against longs, and shorts against shorts, and in her verse it was like silver things clashing against each other. . . . So then these clashing feet she buckled together by the

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golden bands of Rhythm, and by this means was enabled to make havoc of Emphasis, and charge her line with the strongest accentual effects."

The story of Sappho has inspired many composers. There are operas with her as heroine: "Saffo," Mayr (Venice, 1794), Duca Riario-Sforza (Florence, 1820), Pacini (Naples, 1840), Ferrari (Venice, 1841); ballet by Brambilla (Milan, 1819); "Il Salto di Leucade," Mosca (Naples, 1812); ballet, "Sappho," Mazzinghi (about 1800); "Le Saut de Leucade," Legat de Furcy (about 1790); operetta, Diacche (Paris, 1872); "Sapho," J. P. E. Martini (Paris, 1794), Reicha (Paris, 1822), Bernard van Bree (Amsterdam, 1834), Kanne (about 1820); "Sapho," Gounod (Paris, 1851), in which the librettist Augier presents Phaon as a political conspirator and Sappho as accused falsely of betraying the plot against Pittacus; ballet, "Sappho von Mytilene," J. N. Hummel (about 1820); "Phaon," Piccini (Choisy, 1778). There are cantatas, as by Beaulieu (Paris, 1813) and Louis Lacombe (Paris, 1878); overtures, as by Goldmark; solo scene with orchestra by Randegger (London, 1875), etc.

Pacini's "Saffo" was produced here at the Howard Athenæum by the Havana Opera Company, May 4, 1847, with Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers; and it was performed in Boston as late as 1860 (May 29), with Gazzaniga as the heroine.

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CONCERNING PROGRAMME MUSIC.

BY ERNEST NEWMAN.

A little while ago I attempted, in an article on "The Old Music and the New," in the *Contemporary Review*, to throw some light on the vexed question of programme music, and to make out a case for this essentially modern form of art. The main argument was that the symphonic poem, poetic music, programme music—call it by whatever title we choose—is a perfectly logical and necessary evolution of certain factors that have been inherent in music from its very birth, although, owing to a variety of circumstances, historical, technical, and social, the opportunity for their proper development has only come within comparatively recent years.

What I was chiefly concerned to prove was that certain critics are in error when they say that a piece of programme music, to justify its existence, ought to sound equally well to the man who knows the subject and the man who does not; that if it does not appeal to us as "pure music," irrespective of its conformity with a programme, it has

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at best only a factitious *raison d'être.* I tried to show that this is a preposterous demand to make; that a knowledge of the programme is absolutely necessary to the understanding of half the points that give the music its vitality; and that the man who wants to appreciate fully a symphonic poem without knowing the subject and the composer's handling of it ought, to be quite consistent, to listen to the "Erl King" without a knowledge of the poem or to the "Ring of the Nibelung" without a knowledge of the story.

But my words fell upon stony ground. I can understand the heathen who did *not* read my article still wallowing in the mire of error; and for these unconscious children of the darkness I have nothing but tender pity. But that some of those who did read it should yet be unconvinced, that they should go on in their old unanalytic ways as if I had never thrown a flood of light on the subject—this, I confess, has cut me to the heart; I feel much as Galileo must have felt when his friends persisted in using phrases that showed a lingering belief in the geocentric theory. Within the last month or two I have had some sad examples of this imperviousness to argument—one afforded by E. A. Baughan, a thoroughly level-headed critic in other respects; one by J. F. Runciman, who, when he is right, is very right, and when he is wrong is infernally wrong, and a third by Mr. Huneker, whose momentary lapse from rectitude was probably due to his being so intent on correcting the errors of Mr. Runciman. Curiously enough, it is over Richard Strauss, the most audacious exponent of programme music at the present time, that all these gentlemen have come to grief.

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Before, however, looking at the symphonic poem in connection with Strauss, let us examine a simple case, say the "Romeo and Juliet" overture of Tschaikowsky, and see whether this particular work could be equally understood and appreciated, as pure music, by the man who knows and the man who does not know the programme.

There is not the slightest doubt that the "Romeo and Juliet" would give intense pleasure to any one who simply walked unpremeditatedly into a concert room, and heard the overture without knowing that it had a poetical basis,—who listened to it, that is, as a piece of music, pure and simple, in sonata form. But I strenuously deny that this hearer would receive as much pleasure from the work as I do, for example, knowing the poetic story to which it is written. He might think the passage for muted strings, for example, extremely beautiful, but he would not get from it such delight as I, who not only feel all the *musical* loveliness of the melody and the harmonies and the tone color, but see the lovers on the balcony and breathe the very atmosphere of Shakespeare's scene. I am richer than my fellow by two or three emotions in a case of this kind. My nature is stirred on two or three sides instead of only one. I would go further and say that

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not only does the auditor I have supposed get less pleasure from the work than I, but he really does not hear Tschaikowsky's work at all.

If the musician writes music to a play and invents phrases to symbolize the characters and to picture the events of the play, we are simply not listening to *his* work at all if we listen to it in ignorance of his poetical scheme. We may hear the music, but it is not the music he meant us to hear, or at all events not heard as he intended us to hear it. If melody, harmony, color, and development are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside of the music unless we also are familiar with those pictures. Let us take another example. The reader will probably remember that the overture opens with a church-like theme, in the clarinets and bassoons, that is intended to suggest Friar Laurence. In the ensuing scenes of conflict between the two opposing factions, this theme appears every now and then in the brass, sometimes in particularly forceful and assertive manner.

The casual hearer whom I have supposed would probably look upon this simply as a matter of counterpoint: Tschaikowsky has invented two themes, he would say, and is now simply combining them. But here again he would be wrong. These passages certainly give us musical pleasure, and are as certainly meant to do so, but they are intended also to do something more. The reappearance of the "Friar Laurence" theme has a dramatic as well as a musical significance. Taken as it is from the placid wood-wind and given to the commanding brass, and made to stand out like a warning voice through the mad riot that

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is going on all round it, it tells its own tale at once to any one with a knowledge of the subject of the overture. So again with the mournful transformation of the love motive at the end of the overture. Tschaikowsky does not alter the melody and the harmony in this way for merely musical reasons. He has something more in his mind than an appeal to the abstract musical faculty, and I repeat that the hearer who is ignorant of this something more not only gets less than the full amount of pleasure from the work, but really does not hear the work as Tschaikowsky conceived and wrote it and intended it to be heard.

We have only to treat all other symphonic poems in the same way —to ask ourselves what the composer meant us to hear, and how much of it we really do hear if we do not know his poetical scheme—to see the folly of holding up absolute music as the standard to which programme music ought to conform. Occasionally, however, the objection is put in the inverse way, and we are told that programme music is absurd because it does not speak intelligently to us, does not carry its story written upon it so plainly that no one can mistake it. This is the point on which stress is laid by Mr. Baughan, who is mortified to find that the programme he had fitted to Strauss's "Don Juan" is, according to a friend of the composer, altogether inaccurate. I can quite believe it, for nothing is easier than to go wrong in cases of this kind. I, myself, stumbled over the very phrase that has brought woe and mortification to the soul of Mr. Baughan.

Arguing with a friend a little time ago on the subject of Strauss, I maintained that the opening theme of "Ein Heldenleben" is *not* heroic through and through; it is rather bombastic than heroic; the kind of hero there depicted is a little too self-conscious, a little too much given to showing his biceps and inviting people to tread on the tail of his coat. To my mind the fine subject on the four horns in "Don

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Juan" is much more veritably heroic, vigorous, without a trace of a suspicion of "showing off." Now, both Mr. Baughan and myself learn, to our surprise, that Strauss "meant it to represent Don Juan staggering into the ball-room with intoxicated gayety," and Mr. Baughan, aggrieved beyond measure, rushes to the wild conclusion that "here we have the inherent stupidity of programme music." With all respect I beg to differ: here we have only the inherent stupidity of asking us to listen to descriptive music without giving us the key to the thing described. It is as if Mr. Baughan, having kissed a girl in the dark, and then discovered, when the lights were turned up, that he had got hold of the wrong girl, should petulantly declare that this showed the inherent stupidity of kissing. Of course it shows nothing of the kind; nor does the fact that we make a blunder here and there in our interpretations of a composer's intentions prove that programme music is a delusion and a snare. Mr. Baughan might as well say that when a man who can understand a Beethoven symphony hears "The Dream of Gerontius" without the slightest knowledge of the words, and wonders what in Hades it is all about, this shows the inherent stupidity of oratorio and opera and the song.

The charge of absurdity must be really laid at the door of the composer. The plain truth is that a composer has no right to put before us a symphonic poem without giving us the fullest guide to his literary plans. It would be ridiculous of Wagner or Liszt to think their business was ended when they had given us simply the title of, say, "The Ring of the Nibelung" or "The Loreley"; it is equally ridiculous of Strauss to tell us that a work is called "Till Eulenspiegel" or "Don Juan," and leave us to discover the rest for ourselves. If Strauss put that subject for the four horns together with the notes in that particu-

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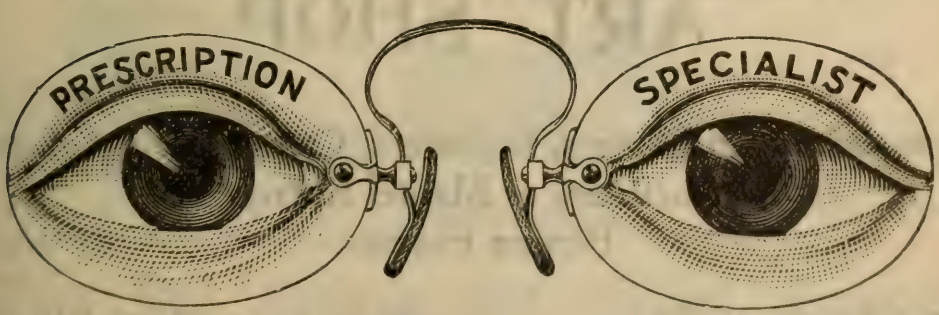
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lar order not merely because he liked the sequence of sounds, but because they limned the picture of Don Juan which he had in his eye at that moment, it is folly of him to throw it before *us* as a mere sequence of sounds, and not to tell us what aspect of Don Juan it is meant to represent.

As for "the inherent stupidity of programme music," may I put it to Mr. Baughan that he is never likely to go wrong again over this phrase, and that each time he hears "Don Juan," he will, to this extent, be nearer seeing what the composer meant him to see than he ever was before? And, if he had an equal certainty of the meaning of all the other subjects in "Don Juan," would he not then be able to recreate the whole thing in accordance with Strauss's own ideas? And would not all difficulty then vanish, and the "inherent stupidity" seem to be in those who cursed the form because they had not the key to the idea? Let any one listen to "Till Eulenspiegel" with no more knowledge of the composer's intentions than is given in the title, and I can understand him failing to make head or tail of it. But let him learn by heart the admirable analysis by C. A. Barry, that is sometimes printed in the programme books, and if all does not then become to him as clear as crystal, if then he cannot follow all the gradations of that magical piece of story-telling,—well, he had better confine his musical desires to Haydn's quartets and "The Honeysuckle and the Bee." He does but write himself down as slow-witted; the value of the musical form remains unassailed.

Now why does not Strauss, or any other composer of programme

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music, spare himself and us all this trouble by showing us, once for all, the main psychological lines upon which he has built his work? The composer himself, in fact, is the cause of all the misunderstanding and all the æsthetic confusion. Nothing could be clearer than the symbolism of the music in Strauss's "Don Quixote," when you know the precise intention of each variation; but the fact that Strauss should give the clew to these in the piano duet, and omit it all from the full score, shows how absurdly lax and inconsistent the practice of these gentlemen is. "Also sprach Zarathustra," again, is quite clear, because indications are given here and there of the precise part of Nietzsche's book with which the musician is dealing; while "Ein Heldenleben" simply worries us by prompting futile conjectures as to the meaning of this or that phrase. Wagner would not have dreamt of throwing a long work before us and simply telling us that the subject of it was "The Ring of the Nibelung." Why, then, should the writer of symphonic poems expect us to fathom all his intentions when he has merely printed the title of his work? If the words of the opera are necessary for me to understand what was in Wagner's mind when he wrote this or that motive, surely words—not accompanying the music, but prefixed to it—are needful to tell me what was in Strauss's mind when he shaped the waltz in "Zarathustra."

If it is absurd to play to me a song without giving me a copy of the words, expecting us to understand the music that has been born of a poetical idea as if it had been written independently of any verbal suggestion, it is equally absurd to put before me, as pure music, an

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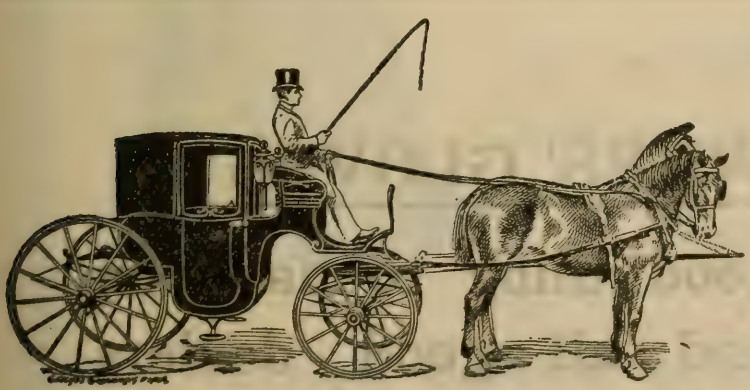
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orchestral piece that was never conceived as pure music. If the poem or the picture was necessary to the composer's imagination, it is necessary to mine; if it is not necessary to either of us, he has no right to affix the title of it to his work.

Mr. Runciman, curiously enough, hits upon the truth by accident in the very act of trying to deny its existence. It was in an article in the *Musical Courier*, in which Mr. Runciman in one of his most carnivorous moods ("Did He who made the lamb make thee?") was ferociously chewing a sawdust scarecrow which he took to be Richard Strauss. Mr. Runciman, in the course of much savage treatment of this effigy, tells us that Wagner saw "that the intellectual idea could not be conveyed by music alone; that together with the color—the music—must go the spoken word to make clear what was meant." So far, good. But then he quarrels with Strauss for trying to make *his* themes expressive of something more than music pure and simple, and giving us a programme to help us. Why, where in the name of lucidity is the difference between singing to a phrase of music the words that prompted it, and printing these words alongside the phrase or at the beginning of the score? Does it matter whether the composer writes a love scene and has the actual words *sung* by a tenor and a soprano, or merely puts the whole thing on an orchestra, and *tells* us that this is a scene between two lovers, and that their love is of such and such a quality? For the life of me I cannot see why the one proceeding is right and the other wrong. And, once more, if it is essential that we should not be left in the slightest doubt in the case of the



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opera as to who the protagonists are and what is the nature of their sentiments, it is equally essential, in the case of the symphonic poem, that we should not be left in ignorance of any of the points that have gone to make the structure of the music what it is.

It is just here that Mr. Huneker seems to me somewhat half-hearted. "Strauss," he says, "does not endeavor to express ideas, literary or metaphysical, in his scores. That statement is fudge. But his music *suggests* ideas, pictures, poems." This last may be the truth, but it is surely not the whole truth. It is quite true that "Zarathustra" "suggests" certain ideas of the cosmos. But why? Simply because *it was these very ideas that suggested the music in the first place.* When Strauss says, "I did not intend to write philosophical music or to portray Nietzsche's great work musically," he himself is indulging in fudge of the worst order. Why has he prefixed to each section of his score an allusion to the particular portion of Nietzsche's book which he is there illustrating? Nietzsche has a chapter "On Science." Strauss gives this title to one part of his tone poem. Does he not mean to convey to us there the musical equivalent of the philosopher's bitter complaint, and, if so, is he not emphatically writing philosophical music? As for literary ideas, with what else does the "Don Quixote" deal? There is not a phrase in it that is not the most lifelike representation of some character or other, or some phrase of that character; this is precisely the thing that makes it "Don Quixote," and not merely a series of "variations on an original theme." Mr. Huneker's memory has certainly given way for the moment when he tells us that, "dis-

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carding the Lisztian title, he calls his works 'Tone Poems,' presents no programmes, and only clews in his titles, being content that the world should enjoy or despise his music as *absolute* music, nothing more." As a matter of fact the "Zarathustra" and the "Don Quixote" scores contain a clew on almost every other page; nothing could well be clearer than the programmes Strauss gives us there. And what are the poems prefixed to "Tod und Verklärung" and "Don Juan" if not programmes of a kind, though so imperfect in detail as to have been the cause of a cruel shock to Mr. Baughan's emotions? No, there is no compromise possible. If the song and the opera are legitimate blends of literary idea and musical expression, so is the symphonic poem, and, if the literary basis has to be given us in full in the case of the opera, we equally need it in the other case as completely as it can be set before us. The great trouble is that composers like Strauss so often do neither the one thing nor the other: they neither put their work before us as music pure and simple, nor give us sufficient clew to what the representative music is intended to represent. Hence all this worry and confusion,—the blighted trust of Mr. Baughan, the murderous fury of Mr. Runciman, and the sad spectacle of Mr. Huneker, in his charitable attempt to keep the peace between the quarrelling schools, being cast out of the councils of them both.—*From the Musical Courier, New York.*

ITALIAN CAPRICE FOR ORCHESTRA, OP. 45 . . PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky wrote to Mrs. von Meck in October, 1879: "Only another month, and I shall be in Naples. I await the day, as a child

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looks forward to its birthday and the gifts that come with it." He first went to Berlin, where he stayed only a day or two: "The longer I live, the more disagreeable to me is human society. There is no doubt of my affection for Kotek,* but his chatter tires me as much as the severest physical labor." He sojourned in Paris for a fortnight, was in Turin in December, and he then lived in Rome until early in March, 1880. He and his brother Modest lived in Rome quietly at the Hotel Costanzi, Via S. Nicolo di Tolentino. This trip to Italy was by no means his first.†

He wrote to Mrs. von Meck, February 17, 1880: "I am still in the nervous and excited condition which I have already described to you, yet I work with considerable success, so that I already have made the sketches for an 'Italian Fantasia on Folk-songs.' Thanks to the beautiful tunes, some of which I have taken in part from collections, some of which I have heard with my own ears in the street, this Fantasia will be very effective." About a fortnight before this he had written to Jurgenson,‡ his publisher: "Tremble, dear friend! Besides a monstrous pianoforte concerto§ I have composed a Fantasia on Italian folk-tunes. All this will be orchestrated in a short time and

*Joseph Kotek, violinist, born October 25, 1855, at Kamenez-Podolsk, died at Davos, January 4, 1885. He studied at the Moscow Conservatory and with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music in Berlin. He was the leader of a string quartet, and he composed studies, solo pieces, and duets for his instrument. As a violinist, he was icily technical. Tschaikowsky was fond of him, and in his later years could not speak of him without tears.

†He visited Italian cities in 1872, 1873, 1874, 1877, 1878.

‡Peter Jurgenson, born at Reval in 1836, went, a poor boy, to Moscow where he founded in 1861 a great music-publishing house, to which a printing establishment was added in 1867. He died at Moscow, January 6, 1904. He was intimate with Tschaikowsky, and the correspondence between them reveals him as sympathetic and generous.

§This concerto is the Second, Op. 44, dedicated to N. Rubinstein. It was played for the first time by Serge Taneïeff, May 30, 1882, at St. Petersburg, under Anton Rubinstein's direction.

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sent to Jurgenson, who will be obliged to add two more fees to the list of your payments. You poison my life; for when I sit, enthusiastic, over my work, and the thought comes suddenly to me that all this will be thrown on you—then I shudder."

The orchestration was not completed until in May, when Tschaikowsky was at home, at Kamenka. He wrote to Mrs. von Meck: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant. I shall make a four-handed arrangement of it, and I shall endeavor to make it as easy as possible. I have not been well of late; I sleep badly, am excited at any moment without any reason, and I feel a vague fear: in a word, again nerves. I do not give way to them, however, and I remain victor also in the battle with my nervousness." In August, 1880, he wrote Jurgenson that the Caprice could be published, and that he had suggested to Bilse,* of Berlin, who wished to perform some of his works, this Caprice, the Fourth Symphony, the Suite, and the "Tempest" fantasia overture.

*Benjamin Bilse was born August 17, 1816, at Liegnitz, where he died, July 13, 1902. The city musician in his native town, he brought his orchestra to such a state of proficiency that he gave concerts with it at the Paris Exhibition of 1867. In 1868 he made Berlin his home, and was conductor of the concerts at the Konzerthaus until 1884, when he resigned his position and retired to Liegnitz. His Berlin orchestra was celebrated, and such virtuosos as Ysaye and Cesar Thomson were his concert-masters. Prominent members of the Boston Symphony Orchestra of past years once played under Bilse. As a conductor, Bilse was rigid, a very martinet, and he conducted with his face toward the audience; but he had great authority and control, and he had excellent judgment in the selection of his men. He was a warm friend of the younger and more daring composers; he welcomed the French and the Russians; he gave Wagner the room that was denied by others, so that Wagner led Bilse's orchestra when the prelude to "Die Meistersinger," the funeral music from "Gotterdammerung," music from "Siegfried," etc., were played for the first time in Berlin. An amusing account of social life at this Konzerthaus of the "Orchestral Knitting-and-Roast Veal Association" is in Beatty-Kingston's "Music and Manners," vol. i. pp. 357–362. Tschaikowsky visited the Konzerthaus on his return from this sojourn in Italy. He wrote to his brother Modest, March 16, 1880: "I went to Bilse's. The large and handsome hall made a singular impression on me. The hall was soaked with the smell of bad cigars and food, and women knitting sat by men who were drinking. After Italy, where we almost always were in the fresh air, this was most repugnant. On the other hand, the orchestra was excellent, and so were the acoustic properties and the programme. I heard Schumann's 'Genoveva' and the 'Mignon' overture, also an exceedingly clever potpourri, and was well satisfied."

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The Italian Caprice was produced at Moscow, December 18, 1880, at a concert conducted by N. Rubinstein. It was received enthusiastically by the audience, and the professional critics were at loggerheads in their judgments. Performed at St. Petersburg, December 7, 1881, it pleased neither public nor critics.

The first performance in New York was at a concert of the Symphony Orchestra, led by Mr. Walter Damrosch, at the Metropolitan Opera House, November 6, 1886.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 23, 1897. It was performed here by this orchestra on October 14, 1899.

The Caprice, dedicated to Karl Davidoff, the distinguished 'cellist (1838–89), is scored for three flutes (one of which is interchangeable with piccolo), two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, glockenspiel, triangle, tambourine, bass drum, cymbals, harp, and strings.

The Caprice opens andante, un poco rubato, A major, 6-8, with a trumpet fanfare. Modest Tschaikowsky says this fanfare is a signal of Italian cavalry, which Peter heard every evening at Rome, for the barracks of the Royal Cuirassiers were near the Hotel Costanzi.* On the last note, E, of this fanfare, wind instruments enter with the chords of C major, G major, A minor, E major. Horns, trumpets, bassoons,

*For interesting tables in notation of Italian military calls and signals from early times see Georges Kastner's "Manuel General de Musique Militaire" (Paris, 1848), the Appendix, pp. 31–36. Among later books on the history of military music J. A. Kappey's "Military Music," published by Boosey & Company, London, deserves mention.

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and other wind instruments begin a marked rhythmic accompaniment, over which the chief theme of the andante, a mournful melody, is sung by strings. This theme is repeated, with a broader and still more expressive sweep. Then comes with a tremolo of strings a thematic variation, a canonic development between flutes and oboes. There is a crescendo. The fanfare is repeated. The characteristic rhythmic accompaniment enters, now in the strings, and the chief theme is sung by English horn and bassoon.

The movement changes to pochissimo più mosso, A major. A new theme enters and is developed by various wind instruments. This theme has the characteristics of a Neapolitan folk-song, and is announced by cornets-à-pistons. The figuration is more and more elaborate until the theme halts with a violent rhythm of full orchestra (E-flat major).

The following allegro moderato in D-flat major—it begins in E-flat major—has for its chief theme a wild melody of a gypsy nature, sung by flutes and violins over a string accompaniment. The contrasting theme in D-flat major is a characteristically sentimental ditty, such as may be heard in the street of any Italian city. This melody is given to the strings and is developed elaborately. It dies away in the horns, and the mournful theme of the Introduction is heard (andante).

The Finale is in the form of a tarantella, presto, A minor, 6-8.

The tarantella, a most lively Neapolitan dance in triplets, was so called because it was popularly supposed to be a remedy against the bite of the tarantula. Tarantella tunes of the seventeenth century,

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however, are not always in triplets. Much has been written by learned men concerning the origin of the superstition concerning the healing of the tarantula's bite, which is not now held to be poisonous. The involuntary dance of the victim, akin to that of the St. Vitus dance, at one time a veritable mania (see Dr. Hecker's "Die Tanzwuth"), has been explained as the result of acute melancholy of the male and of hysteria of the woman. Music had for centuries been used as a remedy against all kinds of disease. Serao was probably the first to conduct a strictly scientific investigation of this Italian dancing mania, and he published at Naples his observations and conclusions in 1742, "Lezzioni Accademiche sulla Tarantola." The victims of this disease are still known as *tarantolati*, and the form of the dance is most familiar in modern music. They that wish to acquaint themselves with the curious remarks of the old writers should consult Kircher's "De Arte Magnetica" (Rome, 1654), Serao's book above referred to, Kastner's "Danses des Morts" (Paris, 1852), treatises by Cardan, Porta, and forgotten treatises and essays quoted by P. Lichtenthal in "Der musikalische Arzt" (Vienna, 1807).

The best description of the dance itself is in Mme. de Staël's "Corinne." The madness of the movements was undoubtedly beneficial to the supposed victims. An English writer treating of this subject is reminded of the lean and yellow young Englishman, who at a ball in Paris repeatedly asked the stoutest woman in the room to dance with him. The alarmed aunt finally went up to him and asked the



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indefatigable Englishman what his intentions were: "Is this with a view toward marriage?" "No, madame, with a view toward perspiration."

The Neapolitan dance gradually became more graceful in its wildness, and in 1849 one Michaud, a dancing teacher of London, attempted to introduce in Paris a *tarentelle valse* for use in the salon. Desrat says the dance was graceful, but too difficult, and it did not meet with the success it deserved.

Monnier described the modern Neapolitan tarantella as follows: "I hear the tabour calling to arms—the tabour and the castanets—that joyous tabour of long descent, as ancient, says Bidera, as Cybele—but Bidera loves to make all things old! Yet the tabour is at least as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchante, whose light fingers shake it. Follow the sound: it is the tarantella! The dancers salute each other, dance timidly awhile, withdraw a little, return, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways, as in the scene between Gros-René and Marinette:—

"J'aime le bruit de tambourin.
Si j'étais fille de marin,
Et toi pêcheur, me disait-elle,
Toutes les nuits, joyeusement,
Nous danserions, en nous aimant,
La Tarentelle!

"This is what one sees in royal Naples on the eve and day of Piedigrotta."

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There is a tarantella dance in Persia. "If any one has been poisoned by the spider called stellis, he is advised to dance to the sound of music."

Tschaikowsky's tarantella theme is worked up with great vivacity. At last the sentimental theme is given out with deliberate brutality by the whole orchestra (allegro moderato, B-flat major). The coda begins presto, A major, with an organ-point of drums and basses, at first *pp*, then swelling to the full orchestral force; the dance is madder and madder till it ends prestissimo, 2-4.

Letters written by Tschaikowsky give many details of his sojourn at Rome in 1879–80. His moods were capricious. He found pleasure chiefly in walking. The only music that interested him was the street music. He wrote to Mrs. von Meck of a church service: "A mass was sung a capella and with organ; wholly modern music, not at all suited to the church, but it was finely performed. What voices there are in Italy! The solo tenor had an operatic, wretched aria, but his voice was so noble that I was enchanted. . . . I have now a very good pianoforte. I obtained some volumes of Bach at Recordi's, and I play a great deal alone and also four-handed with my brother Modest, but I cannot work. Rome and Roman life are too characteristic, too manifold and noisy, for me to sit at the writing-table. . . . There is no music in Rome, therefore we must content ourselves with our own. Last

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PIANOS

evening while we were playing zealously a very good arrangement of Beethoven's E-flat major quartet, some one broke in upon us and asked us to stop, for an old General in the room below could not sleep. This is one of the disagreeable features of hotel life." He was delighted with folk-songs sung by the young Amici, now a celebrated guitar teacher in Rome.

He read Ampère's "Histoire romaine à Rome," and was hugely interested in the Forum. It was his habit to leave his bed at nine A.M., drink tea, work, and take a walk. He ate his luncheon about half-past twelve, took a longer walk, and at four played the pianoforte or wrote letters. He dined at six at the table d'hôte,—"I avoid stubbornly all conversation and in silence eat for three"; he then either went for a walk or read. He did not visit the theatre, and he never went to bed before two in the morning.

The busts of the Roman emperors fascinated him. "How characteristic they are! How disgusting, bestial, sensual, dull, is Nero's face! How sympathetic that of Marcus Aurelius, how beautiful that of the elder Agrippina, how repulsive that of Caracalla! Some of the faces do not agree with one's previous idea. For example, the face of Julius Cæsar is devoid of greatness and power; he looks very much like a

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Russian state-councillor. And Trajan? Who would believe, looking at this narrow forehead, projecting chin, and common, ordinary expression, that the original of this bust was a great man?"

A visit to a gallery soon tired him. At first he could not understand the grandeur of Michael Angelo. He was interested, but not enchanted. He preferred the works of Raphael, "this Mozart of painting." Yet he was eager to learn in appreciation. "I cannot go every day to the Vatican, for there are so many other interesting things, and I ought daily to work, read, walk. I do not think I could live here for a long time. There is not time for reflection, for meditation. I should prefer Florence as a dwelling-place; it is quieter there. Rome is richer and more magnificent, Florence more sympathetic."*

As we have seen, his health was poor in Rome, and he was mentally a sick man. He wrote January 23, 1880: "My sister is sick, her daughter is also sick, and yesterday I heard of my father's death. He was eighty-five years old, so that the news was not surprising, but he was so good and so kind, and I loved him so much, that I am bitterly sorry I shall never see him again." Soon afterward he was profoundly impressed by Michael Angelo's "Moses": "Some say the work has failings. That reminds me of old Fétis, who set himself to find irregu-

*In a letter addressed to Modest, May 9, 1874, Tschaikowsky wrote from Florence: "I hate Rome, also Naples—the devil take them. There's only one city in the world with the possible exception of Paris—and that is Moscow." Florence was a city, however, very dear to him.

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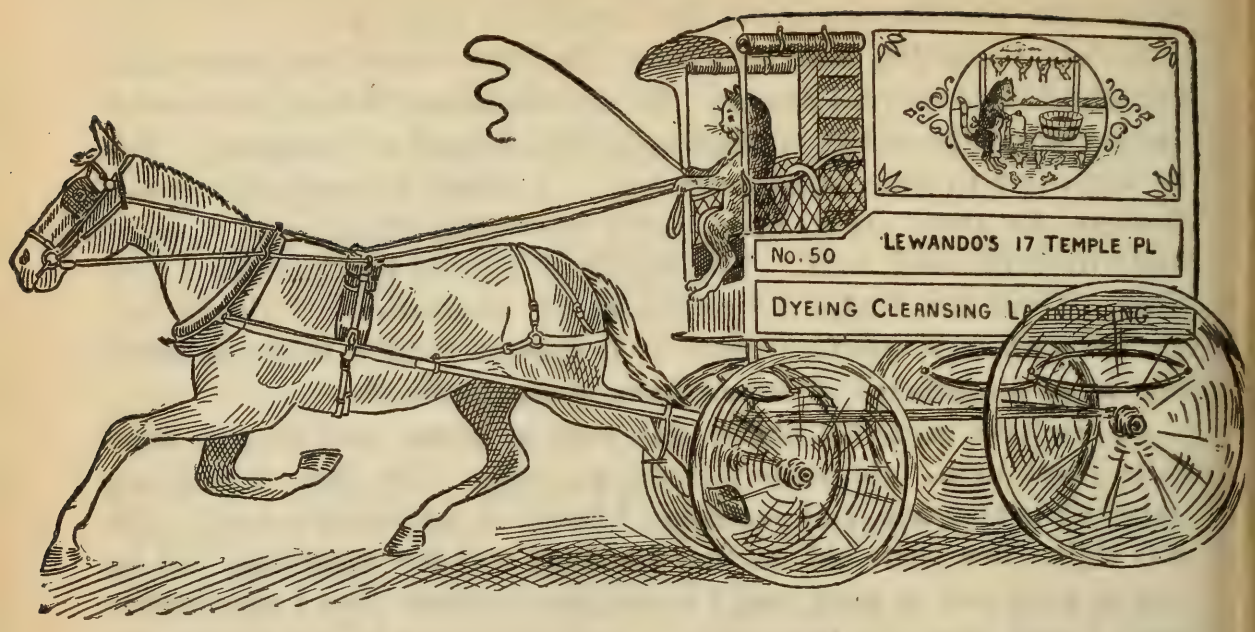
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PROGRAMME.

Berlioz Overture, "King Lear"

Bruch . Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46

I. Introduction: Grave.
Adagio cantabile.
II. Scherzo: Allegro.
III. Andante sostenuto.
IV. Finale: Allegro guerriero.

Liszt–Mottl Saint Francis's Sermon to the Birds

Robert Schumann . Symphony No. 3, in E-flat major, "Rhenish," Op. 97

I. Lebhaft.
II. Scherzo: Sehr mässig.
III. Nicht schnell.
IV. Feierlich.
V. Lebhaft.

SOLOIST:

Mr. YSAYE.

There will be an intermission of ten minutes before the symphony.



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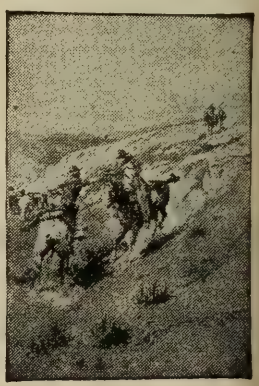
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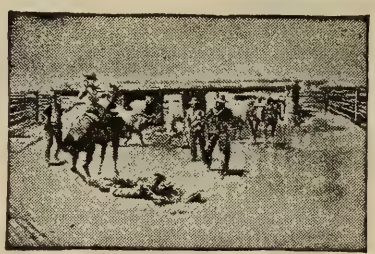
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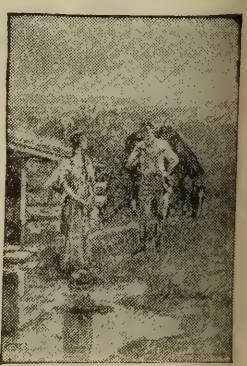
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larities in Beethoven, and declared triumphantly he had found in certain chord-inversions of the 'Eroica' offences against *bon goût.*"

It took him some time to become accustomed to the wild Carnival scenes, but he concluded that it was a natural part of life in such a climate. "Very probably our clowns in their booths the week before Lent, the toboggan-slides, the swings, and the drunken folk would seem still wilder to a transplanted Roman. . . . The jollity of these Romans is frank and spontaneous. There is no need of strong drink and wine, it is breathed in with the very air."

He wrote Mrs. von Meck, February 16, of a delightful walk in the country and of a visit to the Palazzo Borghese, where he liked especially Correggio's "Danaë": "Should not man, living like this, be most happy by reason of the many beautiful impressions made by nature and art? Yet a mysterious worm eats into my heart. . . . O God, what an unfathomable and complex machine is the human organism! Never will any one solve the mystery of the causes of the different appearances of the spiritual and the material life. And how shall any one draw the boundary between the spiritual and the physiological appearances of our life?" He was depressed by news of an attempt on the life of the Tsar: "One does not know whether to wonder more over the audacity and the might of the vulgar murderous band or over the impotence of the police and all others whose duty it is to protect the Tsar's life. One asks instinctively, How will this all end?"

Shortly before he left Rome he wrote Modest: "Yesterday I went on foot to the Vatican and sat for a long, long time in the Sixtine Chapel. There was worked a miracle: for the first time in my life, I allowed myself to be hurried by painting to a genuine artistic ecstasy. What if one accustomed himself little by little to the painter's art. There was a time when all this seemed ridiculous to me."

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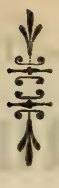








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PROGRAMME.

Berlioz Overture to "King Lear," Op. 4

Bach . Concerto for Violin, in E-flat major, No. 2, with accompaniment for Orchestra and Organ

I. Allegro.
II. Adagio.
III. Allegro.

Dukas Scherzo, "The Sorcerer's Apprentice"

(After a ballad by Goethe.)
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Bruch . Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46

I. Introduction: Grave.
Adagio cantabile.
II. Scherzo: Allegro.
III. Andante sostenuto.
IV. Finale: Allegro guerriero.

Schumann . Symphony No. 3, in E-flat major, "Rhenish," Op. 97

I. Lebhaft.
II. Scherzo: Sehr mässig.
III. Nicht schnell.
IV. Feierlich.
V. Lebhaft.

SOLOIST:

Mr. YSAYE.

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OVERTURE TO "KING LEAR," OP. 4 HECTOR BERLIOZ

(Born at la Côte-Saint-André, Isère, France, on December 11, 1803; died in Paris on March 9, 1869.)

This overture was written at Nice and Rome in May, 1831.

It has been said that the overture was first played at a concert given in Paris on December 9, 1832. I am not able to substantiate this statement. Berlioz's Symphonie Fantastique and "Lélio" were then performed, the latter for the first time, but I find no mention of the production of this overture. The overture was performed on November 9, 1834, at a concert given by Berlioz in Paris. An article published in the *Gazette Musicale* the Sunday after this concert leaves the reader in doubt as to whether this performance was the first. Adolphe Jullien, in his monumental work, "Hector Berlioz," gives the date of this concert as Sunday, November 6. He was misled, probably, by a misprint in the *Gazette Musicale*. Berlioz himself was notoriously careless about giving dates in his Memoirs, but he states distinctly that the programme of the concert on December 9, 1832, was composed of his Symphonie Fantastique and "Lélio." Unfortunately, the *Gazette Musicale* was first published in 1834, and we have no records in Boston of Parisian concert-life in 1832–33.

The following account of how it was written is given by Berlioz himself in his Memoirs:—

*And here I am, breathing in the balmy air of Nice to the full extent of my lungs; here are life and joy flying toward me, music kissing me, and the future smiling upon me; and I stop in Nice a whole month, wandering through the orange-groves, diving in the sea, sleeping on the mountain heaths of Villafranca, looking from those radiant heights at the ships coming, passing by, and silently vanishing in the distance. I live wholly alone, and write the overture to "King Lear." I sing. I believe in God. Convalescence has set in.

It is thus that I passed in Nice the happiest twenty days of my life; O Nizza!

But the police of the king of Sardinia came again to disturb my peaceful happiness and to force me to put an end to it.

I had at last exchanged a few words with two officers of the Piedmontese garrison at the café; I even played a game of billiards with them one day; that was enough to inspire the chief of police with grave suspicions on my account.

"Evidently this young French musician has not come to Nice to attend the performances of 'Matilda di Sabran'" (the only work that was to be heard there then),

*The translation into English is by Mr. William F. Apthorp.

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"for he never goes to the theatre. He spends whole days on the rocks of Villafranca . . . he is expecting a signal from some revolutionary vessel . . . he does not dine, at least not at the *table d'hôte* . . . so as to avoid insidious conversations with secret agents. We see him secretly leaguing himself with the heads of our regiments . . . he is going to enter upon negotiations with them in the name of *Young Italy;* it is clear as day, a most flagrant case of conspiracy!"

O great man! profound politician! Go to, thou art raving mad!

I am summoned to the police office and put through a formal investigation:

"What are you doing here, sir?"

"I am getting over the effects of a cruel illness; I compose, dream, thank God for making so beautiful a sun, such a sightly sea, such green mountains."

"You are not a painter?"

"No, sir."

"But you are to be seen everywhere with an album in your hand, drawing a great deal; perhaps you are making plans?"

"Yes, I am *making plans* for an overture to 'King Lear'; that is to say, I have already drawn up the plan, for the design and instrumentation are finished; I even think that the opening will be formidable."

"How the opening? Who is this King Lear?"

"Alas, sir! He is a good old fellow who was king of England."

"England!"

"Who lived, according to Shakspere, some eighteen hundred years ago, and was weak enough to divide his kingdom between two rascally daughters, who turned him out of doors when he had no more left to give them. You see, there are few kings who . . ."

"We are not talking of kings! . . What do you understand by the word instrumentation?"

"It's a musical term."

"Always the same pretext! I know very well, sir, that people don't go about composing music in that way, without a pianoforte, with nothing but an album and a pencil walking up and down the beach! So please to tell me where you intend going, and your passport will be delivered to you; you must not stay in Nice any longer."

"Then I will go back to Rome, and continue composing without a pianoforte, with your permission."

So it was done. I left Nice the next day, very much against my will, it is true but with a light heart and full of *allegria*, thoroughly alive, and thoroughly cured

Berlioz was awarded the *prix de Rome* in 1830. He was profoundly unhappy in consequence of the coquetry of a pianist, Camille Moke,* afterward famous as Mme. Pleyel. The story of his relations with her and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées de l'Orchestre."

In the spring of 1831 Berlioz was at Nice, and he wrote to his friend, Humbert Ferrand, on "May 10th or 11th": "My repertory is enlarged by a new overture. I completed yesterday an overture to Shakespeare's 'King Lear.'" He had written on May 6, in a letter addressed to Messrs. Gounet, Girard, Hiller, Desmaret, Richard, and Sichel: "I

*Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

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have almost finished the overture to 'King Lear'; I have only the instrumentation to do."

The overture was performed in Boston at one of Theodore Thomas's concerts on December 3, 1872.

The overture is scored for two flutes (the second of which is interchangeable with piccolo), two oboes, two clarinets, four bassoons, four horns, two trumpets, three trombones, one ophicleide, kettledrums, and strings. The score is dedicated to Armand Bertin.

The Introduction, Andante non troppo lento, ma maestoso, C major, 4-4, begins with an imperious phrase in the violas, 'cellos, and double-basses. It dies away, and the last figure is echoed twice by the horns. These echoes are followed by an empty fifth in the flutes, piano. The whole phrase is repeated pianissimo by the muted violins in octaves, and the echoes come from oboe and flute. The phrase is continued once more, fortissimo, by violas, 'cellos, and double-basses, and the last figure of each section is again echoed softly by the horns, while muted violins answer in softest pianissimo. The oboe now sings a pathetic melody over a pizzicato string accompaniment, and each section is answered by a sigh in the first violins. This melody is taken up by all the wood-wind; the first violins play a running passage against it, and the other strings keep up the harmonic pizzicato accompaniment; then horns and trombones have the melody, with the repeated chords of the accompaniment in the wood-wind and with harp-like arpeggios in the strings. The strings now give out the imperious, threatening phrase fortissimo against rolls of the kettledrums, and the wind instruments strike crashing chords every second measure. The fortissimo changes to pianissimo with the last section of this theme, and the Introduction ends.

The main body of the overture, Allegro disperato ed agitato, 2-2, begins fortissimo with the frenzied theme in the strings, which is accentuated at the beginning and end of each phrase by the wood-wind. Tumultuous passage-work leads to a turbulent subsidiary theme in A minor. The fury of the strings lessens, and the second theme, a pathetic theme in B minor, is sung by the oboe. Mr. Apthorp once wrote concerning this section: "Every listener is free to get from instrumen-



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tal music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground." The second theme is developed. The working-out is dramatic rather than contrapuntal, and it is short. The third part of the overture begins with the re-entrance of the first theme in C major, and with the re-entrance of this theme the whole orchestra is called on, while before this the orchestration has been moderate. The first subsidiary theme appears in orthodox manner, but, instead of the second theme following, there is a repetition of the imperious phrase of the Introduction in the lower strings and wind instruments against high, sustained harmonies (violins in tremolo), while chords of brass instruments interrupt. The chord accompaniment in the violins now has the dotted triplet rhythm of the first subsidiary; a recitative, first in 'cellos and double-basses, then in the first violins, leads to a return of this first subsidiary theme. The pathetic second theme returns in the first violins and flute. This theme is worked up at length, and it leads to a tempestuous coda.

The reader of Berlioz's Memoirs knows the composer's passionate adoration of Shakespeare and the influence exerted by the playwright on Berlioz's artistic life. Berlioz did not read the plays in the original, and Mr. André Hallays, in his admirable preface to a collection of Berlioz's feuilletons, published under the title "Les Musiciens et la Musique," after speaking of the composer's lifelong devotion to Virgil, adds: "Berlioz has also loved, alas, loved formidably, that barbarous fetish whom the artists of his day named Shakespeare; for he had learned through Letourneur's translation that the English poet, detested by Voltaire, was ignorant of the rule of the three unities, peopled the stage with ghosts, and introduced the pun into tragedy. The 'Shakesperianism' of the French romanticists is one of the most entertaining mystifications in literary history. Berlioz himself has made confessions on this subject which we should do well to remember. He had been present with poignant emotion at the perform-

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ance in Paris of 'Romeo and Juliet,' given by the English company of which Henriette Smithson was a member: 'It should be added,' he said in recalling that hour of his life, 'that I did not know then a single word of English, that I caught glimpses of Shakespeare only through the mist of Letourneur's translation, and that consequently I did not perceive the poetic woof that envelops these marvellous creations as with a golden net. I have the misfortune to be about as ignorant to-day. It is much more difficult for a Frenchman to sound the depths of Shakespeare's style than for an Englishman to appreciate the finesse and the originality of the style of La Fontaine and Molière. Our two poets are rich continents. Shakespeare is a world.' With the other romanticists, he adored this unknown poet. *Shakesperian* was for him as for them the word that excused all sorts of follies; *Shakesperian*, the crushing effects for which he increased the sonorities of the orchestra; *Shakesperian*, his obsession by the colossal, the titanic; *Shakesperian*, the mixture of the trivial and the sublime in the symphony; *Shakesperian*, above all, the contempt for the conventions that belong to the essence itself of art, the imprudent ambition to amalgamate sounds, colors, and literature."

Compare with this view the essay, "Berlioz," by Barbey d'Aurevilly in "Sensations d'Art," and W. E. Henley's "Note on Romanticism," which serves as a preface to his second series of "Views and Reviews."

The first performance of "King Lear," the tragedy, in Paris was in a version by Ducis at the Français, in 1783. The ingenious adapter turned Cordelia into Helmonde, and did away with the tragic ending. His Lear, just before the fall of the final curtain, puts the crown on Helmonde's head, and gives her as a bride to a son of Kent.

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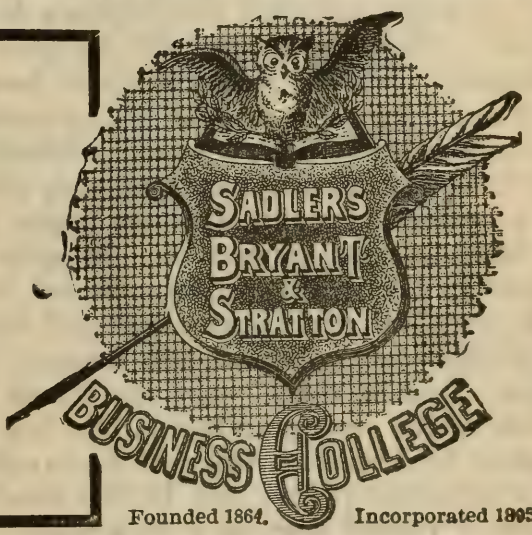
141-143 FIFTH AVENUE

In the second adaptation, produced at the Odéon in 1868, a young and slim play-actress of little over a year's experience played the part of Cordelia. Her name was Sarah Bernhardt. In the last act, where Lear put his daughter's body on a rock, the actor put Sarah on an upturned nail, but she made no sign; and, when the curtain fell, she was taken off the stage unconscious. In this production Mounet-Sully, then unknown, played the part of the Duke of Kent.

Antoine, the distinguished play-actor and manager, talked with a reporter of the *Pall Mall Gazette* in October last concerning his own production of "King Lear" this season:—

"M. Antoine looked out at me from under shaggy eyebrows. His hair was long and white and silken, hanging like a wavy mane upon his shoulders; his beard was likewise blanched with the snows of many winters and fell majestically upon his breast. It was King Lear such as tradition has given us, and the transformation to this mad Royal personage, to this strange Shakespearian figure, was due to Mr. Clarkson, the London perruquier, who stood there to move here a curl and

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there a curl and to put a master's touch to the magnificent locks. It was clearly the moment, in such a *cadre*, to ask M. Antoine his views of the part which Charles Lamb declared could never be rendered upon the stage. Nor were M. Antoine's opening words absolutely reassuring for so great an enterprise: 'I have not been specially drawn towards this character, more than any other of Shakespeare's. For me it is no question of the actor; I leave that entirely on one side. The interest that Shakespeare has is purely literary. I want to present him as the real Shakespeare—not the Shakespeare done into Alexandrine verse and adapted after the French model. For that reason, the drama is a literal translation. There are no "cuts" as, I believe, the fashion is in England. That gives this representation its unique character. I do not expect that it will be a great popular success; what I wish is to render the Master faithfully and loyally. It is, above all, a character study. There will be no great luxury of scenery, no attempt at archæological and historical accuracy, but almost the simplicity of Shakespeare's day. In my view, the wealth of detail and the costliness of the production have largely detracted from the merit of the revivals in England. There will be no attempt here to rival grand opera.

" 'I admit my own insufficiency to give adequate rendering to King Lear. I have taken the rôle because I wished absolutely to carry my company with me in my ideas of how the drama should be presented. If I found an actor capable of expressing the character as I feel it should be represented, then I would willingly retire.'

"Still disclaiming any qualities, physical or mental, for the making of a perfect Lear, M. Antoine began, with the enthusiasm that belongs to him and has carried him, in spite of obstacles, to his present eminence in the world of dramatic art, to speak of his own conception of this irregular and 'unmethodised' figure, this towering tumult of passion and pride, which is this King of Shakespeare. 'He is an enfeebled man; that is clear,' said his future impersonator. 'He is great because of his past grandeur. His first symptom of madness is his partition of his kingdom amongst his family. He has terrible fits of passion and immense pride; but he has tenderness for his one daughter. Indeed, I regard him as a thoroughly human character. Shakespeare,

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like Balzac, painted life, the one a King, the other Père Goriot—it is all the same. But what genius is there in the encounter of two mad persons—Lear and Edgar?

" 'Lear, of course, is an impossible man to live with. His daughters have the thoughtless folly of youth, and are greedy and avaricious, but I do not regard them as really *méchantes*. They would have lived peacefully and quietly with their father had his character been different.

" 'I confess I am attracted to King Lear because there is something Rabelesque in his passages of truculence and savagery. They will remind the public of our own fabliaux of the middle ages. But Shakespeare, speaking from my métier as actor, is an admirable school. Many of our young histrions are extremely hard-working and talented, but they are superficial. Shakespeare is the most fecund source of inspiration; the school for the actor to study humanity.'

"M. Antoine dreams of founding an international theatre where not only the works of Shakespeare, but of all the great dramatists, such as Goethe and Schiller, shall find a place. He intends to produce a Shakespearian play each year, always in a framework of simplicity, modesty, and fidelity. When we discussed some of the Shakespearian representations which have been given in Paris, such as 'Othello,' 'Macbeth,' and 'Hamlet' ('King Lear' has not been given for thirty years), M. Antoine said, with respect to Hamlet, that, though admiring the genius of M. Mounet-Sully, he did not regard his Prince of Denmark as true to the conception of the English dramatist. 'Mounet-Sully is a Southerner,' he said, 'and plays the rôle with all the warmth of his temperament. It is a Latin Prince of Denmark. For me, the

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whole character is of hesitation—slow to form a resolution—the scholar in every action.' "

KING LEAR IN MUSIC.

INCIDENTAL MUSIC: Joseph Haydn (for the theatre at Esterház). Johann André, for Schröder's version (Berlin, November 30, 1778). Joseph von Blumenthal (Vienna, 1828; overture performed for the first time, March 23, 1829). J. L. Hatton (London, 1858). Overture, march, and four entr'actes by Mily Balakireff.

OPERAS: "Cordelia," monodram in one act, with choruses, book by Wolff, music by Konradin Kreutzer (Donaueschingen, 1819; Vienna and Dresden, 1823; Munich, 1824). "Cordélia," libretto by Des Champs and Pacini, music by Séméladis (Versailles, 1854). "Cordelia," in three acts, book by Carlo d'Ormeville, music by Gobati (Bologna, December 7, 1881). "Le Roi Lear," in four acts, libretto by Henri Lapierre, music by Armand Reynaud (Toulouse, June 1, 1888). Solowieff's "Cordelia" (1885) is founded on Sardou's "La Haine." Verdi at one time thought seriously of an opera, "King Lear" (see his letters published in "Re Lear e Ballo in Maschera," Citta di Castello, 1902.) "Il Re Lear," Cagnoni. "Le Roi Lear," libretto based on Shakespeare and Holinshed, by Jules and Eugène Adenis, music by Henri Charles Litolff, finished about 1890, but not yet produced (see Overture).

OVERTURES: "Le Roi Lear," Op. 4, by Hector Berlioz. "König Lear," by Amandus Leopold Leidgebel (Berlin, 1851). "Le Roi Lear," Henri Litolff (see under Operas), performed here at a Symphony Concert, April 11, 1903. "Le Roi Lear," by A. Savart (La-

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moureux Concert, Paris, March 17, 1901). "Le Roi Lear," by Mme. A. de Polignac (Paris, May 4, 1902).

SYMPHONIC POEMS: "König Lear," by Felix Weingartner (Cologne, October 20, 1896). "Le Roi Lear," by G. Alary (Paris, December 16, 1900).

SYMPHONY: "König Lear," by Ludwig Heidingsfeld (1896).

MISCELLANEOUS: "Le Roi Lear," lyric scene for bass, with chorus and orchestra, by Gustave Héquet (Paris Conservatory, 1844–45). Four Snatches sung by the Fool, act i., scene iv., in Caulfield's Collection. Numbers 1 and 2, by W. Linley, 1816, in Linley's "Dramatic Songs of Shakespeare." Two Snatches for the Fool, act ii., scene iv., in Caulfield's Collection. "St. Withold footed thrice the Wold," sung by Edgar, act iii., scene iv. Sir Henry Bishop, 1819, duet for two tenors, and sung in the "Comedy of Errors" by Messrs. Pyne and Durusett.

CONCERTO IN E-FLAT MAJOR, FOR VIOLIN . JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This concerto was written probably during Bach's stay at Cöthen (1717–23), whither he was called from Weimar to be chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable young man, who played the violin, the viol da gamba, and the harpsichord. He had an agreeable bass voice, and of him Bach said: "He loved music, he was well acquainted with it, he understood it."

Bach was interested in the violin before he dwelt in Cöthen. He began to study it with his father, Johann Ambrosius, who died in 1695; and in 1703, as court musician in the private orchestra of Prince Johann Ernst, brother of the reigning Duke of Weimar, he was for some months first violinist, until he went to Arnstadt, to be organist of the new church. During his stay at Weimar (1708–17), if Forkel is to be believed, Bach arranged for the harpsichord sixteen of Vivaldi's violin concertos, for the organ four violin concertos of the same master; and Bach's Concerto in A minor for four harpsichords is an arrangement of

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Vivaldi's Concerto in B minor for four solo violins. For the concertos of Italian composers were then the best, and it was the fashion to transcribe them for keyed instruments. Walther transcribed concertos by Albinoni, Manzia, Gentili, Torelli, Taglietti, Gregori; and Bach took themes and sometimes borrowed more extensively from Legrenzi and Albinoni, as well as from Vivaldi.*

Up to the middle of the seventeenth century, music for the solo violin was almost wholly composed of dance tunes, as courantes, gaillardes, pavanes, etc. These pieces were called indifferently by the name of "simfonia," "capricio," "fantasia," "toccata," "canzone," "ricercare." The first five names were applied especially to instrumental pieces; the last two were given to pieces written for voices or instruments, sometimes to pieces written for both. "Ricercare" soon disappeared; then "canzone" also vanished. "Toccata" was soon applied only to pieces for keyed instruments; and toward the second half of the sixteenth century "simfonia" designated an instrumental ritornello or an overture. Toward 1650 the word "sonata" took the special meaning of an instrumental piece accompanied by the organ or harpsichord, or even other instruments. Brossard (1660–1730) thus defined the "chamber sonata": "Chamber sonatas are properly suites of several little pieces to which one can dance; these pieces are in the same

*Antonio Vivaldi, violinist, composer, surnamed "The Red Priest," was born at Venice in the latter half of the seventeenth century. The son of a violinist of St. Mark's Church, he was for some years chapel-master to the Landgraf Philipp of Hesse-Darmstadt. In 1713 he returned to Venice; he was made director of the "Conservatorio della Pieta," and he died in 1743. He was so devout that a rosary was in his hand except when he was writing operas. It is true he wrote at least thirty-one of such worldly works. Yet once, obsessed by a musical idea, he left the altar, went to the sacristy to note the theme, then returned to finish the mass; for this he was haled before the Inquisition, judged a little flighty, and prohibited from celebrating the mass. He published twelve trios, eighteen violin sonatas, "Estro Poetico" (twelve concertos for four violins, two violas, 'cello, and organ-bass), and sixty-odd concertos of various sorts. Among his pieces is one in which he attempted to paint in tones the colors of the rainbow. Tommaso Albinoni, of Venice (1674–1745), fecund writer of operas and pieces for instruments. Luigi de Manzia was in service at Dusselfdorf about 1650. Giorgio Gentili, first violin of the ducal chapel of Venice, was born in that city about 1668. Giuseppe Torelli, called the founder of the "concerto grosso," born at Verona, was appointed violinist of the St. Petronius Church at Bologna in 1685, and in 1703 concert-master to the Markgraf at Ansbach, where he died in 1708. Giulo Taglietti, born at Brescia about 1660, was master of the College of St. Anthony. Giov. Lorenzo Gregori, violinist and composer of the seventeenth century, in the service of the Republic of Lucca. Giovanni Legrenzi, born about 1625 at Clusone, died at Venice in 1690, organist at Bergamo, then director of the "Conservatorio dei Mendicanti" and chapel-master of St. Mark's at Venice. He wrote much church and instrumental music and seventeen operas, and enlarged and varied the orchestration of accompaniment more than any man of his period.

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key; this kind of sonata begins as a rule with a prelude or little sonata which serves as an introduction to the other pieces; then come the allemande, the pavane, the courante, and other dances, or serious airs; then follow jigs, passacaglias, gavottes, menuets, chaconnes, and other gay airs; these are all of the same tonality or mode, and played in sequence they form the 'sonata da camera.'" Furthermore, the sonata absorbed the rights of the "capricio" and the "fantasia."

Composers gradually gave to instruments the expressive, emotional melody that had hitherto been given to drama or cantata. These pieces of a higher melodic character appeared at first to be suited to the dignity of cuhrch service. The bass was written for the organ; and these pieces, played in church, were called by the name of "musica di chiesa," as contrasted with "musica di camera," which was still composed chiefly of dance tunes. The distinction was not long observed; and, at the time when Brossard wrote, the Italians confounded the two kinds, enriched chamber music by the use of formulas supposed to be peculiar to the church, and also introduced into sacred music the rhythm of the dance and the passion of the playhouse.

Toward 1660 the cornets—obsolete wind-instruments of wood or ivory, straight or curved, which, according to Artusi (1600), imitated closely the human voice—and trombones gave way in Italian orchestras to violins. The string quartet began to take its rightful place. Legrenzi, Vitali, Mazzonini, were helpful in establishing this change; but chamber music owed still more to Giovanni Bassani, born in 1657 at Padua, violinist, chapel-master at Bologna and Ferrara, at which last-named place he died in 1716. Michelletti published his "Sim-

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fonie et Concerti a Quatro" and in 1698 his "Concerti Musicali." Torelli, however, was the first to establish the form of the violin solo of the grand style, and he opened the way to Arcangelo Corelli (1653–1713), the pupil of Bassani, and the father of modern violinists and composers for the violin.

(There is dispute concerning certain details in the history of the development of chamber music. I have followed Lavoix, the younger, in his "Histoire de l'Instrumentation" (Paris, 1878), a work that cannot be too highly praised; and in some instances I have used his very language.)

Of these concertos by Bach, his biographer, Spitta, wrote: "According to rule, a tutti subject and a solo subject were placed side by side, and the solo instrument and the tutti instruments vied with each other in producing the greatest amount of material from their respective subjects. The principal key and those nearest to it were the fields on which these contests were alternately displayed; when the disputants returned to their original position, the combat was over. According to the quality of tone of the contrasting instruments, the one theme was heavy and firm, and the other light and pliable. But there were also cases in which one chief subject was considered sufficient. Then it was given out by the tutti and taken up and worked out by the solo instrument. When strictly carried out, this plan gave the work a rather poor effect; but, when the composer possessed the power of inventing and devising episodes, he might take a phrase of the tutti subject, and, by making new matter out of it for the solo instrument, give the form a particular charm. The feeling of dramatic contrast between two individualities was, however, much weakened by this method: the form more strictly belonged to the realm of pure music. But it was just this which chiefly interested Bach,—the purely musical duality, its contrasts, its combinative fertility, and the impulse given to episodic development by its antagonisms. . . . Thus it happens, too, in his concertos, that the tutti passage comprises all the material for the solo subjects. The effectiveness of this departure from the rule of formation depends on the way in which the instruments are treated. This is especially the case with the violin concertos. Here,

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where the solo violin is set against the string-band completed by the harpsichord, the contrast of the two bodies of sound is, of course, natural and obvious. The class of work had a great interest for Bach, as will be easily understood, after his thorough study of the structure of Vivaldi's concertos. We possess three concertos in their original shape, and three only in a later remodelled form for clavier with instrumental accompaniment. Out of the three original ones two have been treated in the same way. These arrangements were made in Leipsic, to judge from the nature of the autographs. We have no direct evidence that the originals are of the Cöthen time, but we conclude this to be the case from a series of other instrumental concertos, to which these, with their far simpler construction, form the natural stepping-stones. It is also probable from the official post held by Bach at Cöthen. The charm of the episodical working-out is not less in Bach than in the best concerto composers of Beethoven's time. In this respect the first movement of the E major is especially remarkable, with the working-out of the subject which Bach cast in the three-section form that we have seen so much of in the violin sonatas with harpsichord. In the second movement we have one of those free adaptations of well-known forms which Bach alone knew how to treat. It is a chaconne, such as had been already employed in the E major violin sonata; but the bass theme not only wanders freely through different keys, but is also extended and cut up into portions of a bar long; it often ceases altogether, but then a few notes revive the conviction that, in spite of all, it is the central point on which the whole piece turns."

This Concerto in E major is for solo violin, two violins, viola, and continuo.* The first movement is an Allegro, E major, 2-2 (or, as some editions have it, 4-4). The second movement is an Adagio in C-sharp minor, 3-4, and the third is an Allegro assai in E major, 3-8. Manuscript copies of the parts made by Hering, a score manuscript, and a score made by Zelter are in the Royal Museum at Berlin. Until the fifties of the nineteenth century these manuscripts belonged to

*"Continuo," or "basso continuo," or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—Hugo Riemann.

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the Singakademie, Berlin, and this concerto was often played there. Zelter* added the directions "solo," "tutti." One of the scores bears the title: "Violino concertato; violino primo, violino secondo, viola, basso e violoncello."

When Felix Berber† played Bach's Concerto in A minor, the first of the three, at the Gewandhaus, Leipsic, November 6, 1902, Dr. Heuss wrote for the *Signale:* "That the managers of the Gewandhaus have not yet decided to use the aid of the harpsichord in the performance of orchestral music of this period may be again cited as an instance of the unprogressive tendencies of our leading concert institution."

Mr. Ysaye played the Concerto in E major in Boston at Music Hall, with organ and piano accompaniment, February 18, 1898.

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PAUL DUKAS

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra, Mr. Thomas conductor, January 14, 1899.

*Carl Friedrich Zelter, born at Berlin, December 11, 1758, died there, May 15, 1832. He studied music under Kirnberger and Fasch, became a conductor, joined the "Singverein," later "Singakademie," in 1791, and became its conductor in 1800. He organized a "Ripienschule" for orchestral practice and in 1809 the Berlin "Liedertafel," the pioneer male choral society, for which he composed about one hundred male choruses. He founded the Royal Institute for church music. He composed an oratorio, a Te Deum, a requiem, songs, male choruses, piano pieces, but he is known to-day chiefly as the friend and correspondent of Goethe.

†Felix Berber, violinist, born at Jena, March 11, 1871, studied at the Conservatories of Dresden and Leipsic. He was in London in 1889, concert-master at Magdeburg (1891–96), and in 1898 he was appointed concert-master of the Gewandhaus orchestra, Leipsic.

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Goethe's ballad, "Der Zauberlehring," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben!
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke,
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the Sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

Paul Abraham Dukas studied at the Paris Conservatory. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome*, and it is hinted that Camille Erlanger, who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear," "Goetz de Berlichingen," which were not published. His first work performed in public was the overture "Polyeucte" (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte.† His sonata, dedicated to Saint-Saëns, a formidable work,—the

*Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1837, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

†Sonatas for the pianoforte have been written by Theodore Gouvy, Georges Pfeiffer, Raoul Pugno, but no one of them met with success.

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performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Edouard Risler. He has been for several years music critic of the *Revue hebdomadaire,* and he was also the critic of the *Chronique des Arts.*

Fantasia on Scottish Folk-melodies for Violin and Orchestra, Op. 46 Max Bruch

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The fantasia was played for the first time at Hamburg late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.

The composer wrote from Liverpool* to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."

The fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, harp, solo violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement, G major, 3-2, opens with preluding by the orchestra, which leads from E-flat major to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

*Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

When this fantasia was first played in various cities of Great Britain, there was much discussion concerning Bruch's use of Scottish melodies. The fantasia was occasionally announced as a "Scottish Concerto," which provoked the criticism that the work was neither a concerto nor Scottish. "The melodies, 'Auld Rob Morris,'* 'There was a Lad,' 'Who'll buy my Caller Herrin,' 'Scots wha hae,'† are hardly recognizable," wrote one critic.

*"Auld Robin Morris": "This ancient comic dialogue, between a mother and her daughter on the subject of marriage, is marked in Ramsay's Tea-table Miscellany with the letter *Q* to denote that it is an old song with additions. But the old ballad contains many curious and naive remarks of the daughter, on the person and manners of Auld Rob, which Ramsay has evidently omitted on account of their coarseness. The ballad therefore is much curtailed, in place of being enlarged. . . . 'Auld Rob Morris' is one of Craig's select Scottish tunes, printed in his collection, 1730. . . . In November, 1792, Burns composed excellent verses to the old air, in which the two first lines only are borrowed from the old ballad." (William Stenhouse's "Illustrations of the Lyric Poetry and Music of Scotland.") The tune was published by William Thomson in his Orpheus Caledonius, 1725. He ascribed it with six others to Rizzio, though there is no evidence that the Italian ever composed a Scot's tune. This tune, however, is much earlier than 1725, for it is in the Blaikie manuscript, 1692, where it it entitled "Jock, the Laird's Brither."

†The air to which Burns's verses are sung was formerly called "Hey tuttie taitie," and it was supposed to be as old as the Battle of Bannockburn. "It would be presumptuous," says John Glen (1900), "to attempt to confirm the tradition; but we may say that Ritson's assertion that the Scots in 1314 had no musical instruments capable of playing the tune is assuredly an error. David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, *circa* 1747. It is also found in William McGibbon's Third Collection of Scots' Tunes, 1755. The tune is a common bagpipe air." Burns wrote his

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Mr. Apthorp discussed the question in a programme book of 1896: "It is important to remember one item in this title: the 'free use' of Scotch songs; forgetting this, one is liable to accuse the composer of all sorts of inaccuracy. National Scotch melodies seem to have had no little fascination for more than one great German composer. Beethoven published a whole large volume of Scotch, Irish, and English songs, arranged by himself with accompaniment of pianoforte, violin, and 'cello; to be sure, these arrangements were made at the request of a publisher; but Beethoven entered into his task evidently *con amore*, and his love for Scotch songs is well enough known from other testimony. There seems, however, to have been something in many of these songs which he did not quite like; for he often changed a phrase or two in them. For instance, his version of the melody of 'Sad and Luckless was the Season' (better known as 'The Last Rose of Summer') differs in several points from the generally current one, and in his Irish songs he cuts out a whole phrase of 'St. Patrick's Day in the Morning.' Max Bruch, too, seems to have felt a similar dissatisfaction with some melodic details in Scotch melodies, notwithstanding their strong general attraction for him. He has changed some phrases in 'The Campbells are comin' (introduced in his cantata, 'Schön Ellen'), and has treated the Scotch themes in this violin fantasia with equal freedom. When the fantasia was first played in England by Sarasate, the composer was hauled over the coals by some critics for the liberties he had taken with national melodies, and by others for ignorantly 'getting them wrong.' Probably Bruch knew what he

poem on August 1, 1793. In September he wrote to George Thomson: "I have shewed the air [meaning "Hey now the Day dawis," or, as it is sometimes called, "Hey tuttie taitie"] to Urbani, who was *highly pleased* with *it*, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania." Thomson answered, and praised the poem: "They were all charmed with it, entreated me to find out a suitable air for it, and reprobated the idea of giving it a tune so totally devoid of interest or grandeur as 'Hey tuttie taitie.'" Thomson fixed on a tune, "Lewie Gordon," for the words, but this tune required an elongation of the last line of each verse to make the words and music agree. Thomson afterward changed his mind, and in a later edition of his collection the tune "Hey tuttie taitie" was adapted to Burns's original words; and Thomson observed that "the poet originally intended this noble strain for the air just mentioned; but on a suggestion from the editor of this work, who then thought 'Lewie Gordon' a fitter tune for the words, they were united together and published in the preceding volume. The editor, however, having since examined the air 'Hey tuttie taitie' with more particular attention, frankly owns that he has changed his opinion, and that he thinks it much better adapted for giving energy to the poetry than the air of 'Lewie Gordon.'" This air, "Lewie Gordon," is not old. It first appeared with the verses of Alexander Geddes in 1783, and it was probably borrowed from an older tune, "Tarry Woo." "Lewie Gordon" has been used for a hymn-tune.

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was about quite as well as Beethoven did; if he altered some of the melodies, he did so because he saw fit so to do."*

SYMPHONY IN E-FLAT MAJOR, NO. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was written at Düsseldorf between November 2 and December 9, 1850. Grove thinks Schumann began to work on it before he left Dresden to accept the position as City Conductor at Düsseldorf; that Schumann wished to compose some important work, which he might conduct at the Lower Rhine musical festival. The first performance was at Düsseldorf at a Subscription Concert on February 6, 1851. Schumann conducted and also the performance at Cologne on February 25 of the same year. The symphony was coldly received. The first performance in England was at a concert given by Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869. The Philharmonic Society of New York produced the symphony February 2, 1861.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Giessel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of

*"The charge of 'getting the melodies wrong' is not, however, entirely ridiculous; more than one instance can be brought up of German musicians making queer mistakes in transcribing foreign melodies. At Gilmore's International Peace Jubilee in 1872, when the Prussian band played 'Yankee Doodle' in response to a double encore, they played the second phrase first, and the first phrase second, at every recurrence of the tune.—W. F. A."



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a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, Lebhaft (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

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The second movement is a scherzo in C major, Sehr mässig (very moderately), in 3-4. Mr. Apthorp finds the theme "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, Nicht schnell (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn and others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then, and on these themes the romanza is constructed.

The fourth movement, Feierlich, E-flat minor, 4-4, is often known as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, and followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

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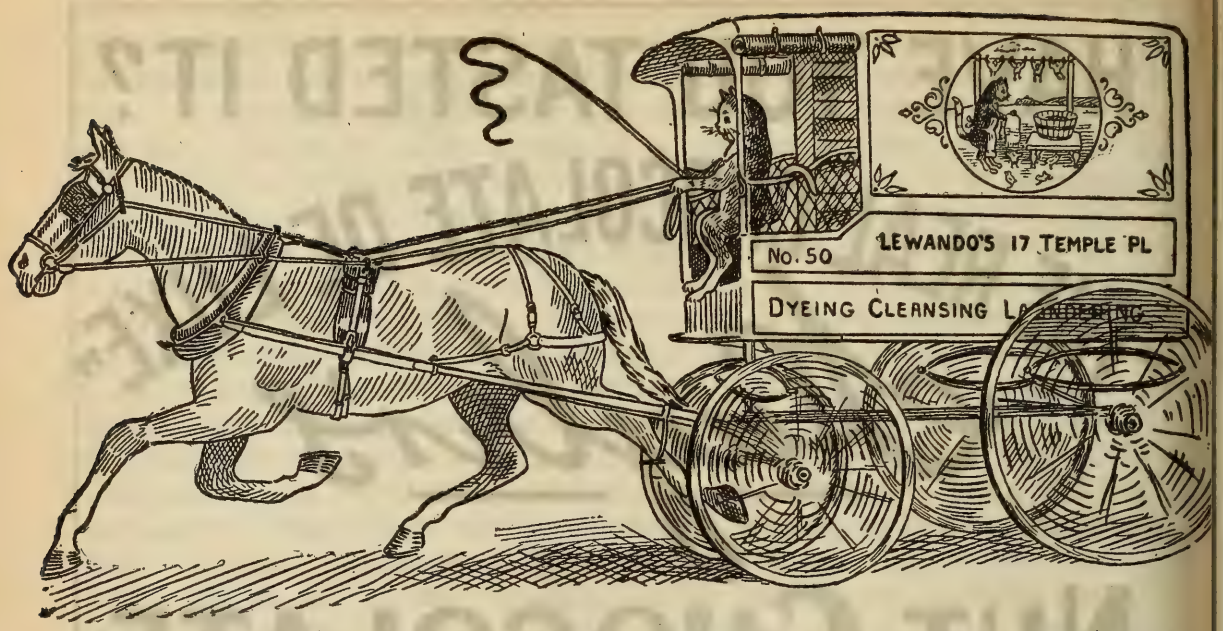


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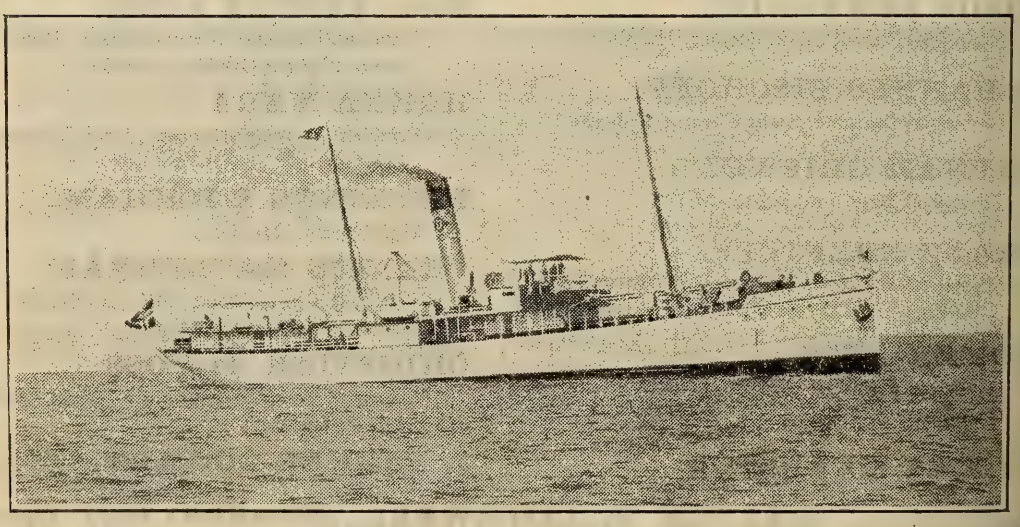
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Overture to "King Lear," Op. 4 Hector Berlioz

(Born at la Côte-Saint-André, Isère, France, on December 11, 1803; died in Paris on March 9, 1869.)

This overture was written at Nice and Rome in May, 1831.

It has been said that the overture was first played at a concert given in Paris on December 9, 1832. I am not able to substantiate this statement. Berlioz's Symphonie Fantastique and "Lélio" were then performed, the latter for the first time, but I find no mention of the production of this overture. The overture was performed on November 9, 1834, at a concert given by Berlioz in Paris. An article published in the *Gazette Musicale* the Sunday after this concert leaves the reader in doubt as to whether this performance was the first. Adolphe Jullien, in his monumental work, "Hector Berlioz," gives the date of this concert as Sunday, November 6. He was misled, probably, by a misprint in the *Gazette Musicale.* Berlioz himself was notoriously careless about giving dates in his Memoirs, but he states distinctly that the programme of the concert on December 9, 1832, was composed of his Symphonie Fantastique and "Lélio." Unfortunately, the *Gazette Musicale* was first published in 1834, and we have no records in Boston of Parisian concert-life in 1832–33.

The following account of how it was written is given by Berlioz himself in his Memoirs:—

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*And here I am, breathing in the balmy air of Nice to the full extent of my lungs; here are life and joy flying toward me, music kissing me, and the future smiling upon me; and I stop in Nice a whole month, wandering through the orange-groves, diving in the sea, sleeping on the mountain heaths of Villafranca, looking from those radiant heights at the ships coming, passing by, and silently vanishing in the distance. I live wholly alone, and write the overture to "King Lear." I sing. I believe in God. Convalescence has set in.

It is thus that I passed in Nice the happiest twenty days of my life; O Nizza!

But the police of the king of Sardinia came again to disturb my peaceful happiness and to force me to put an end to it.

I had at last exchanged a few words with two officers of the Piedmontese garrison at the café; I even played a game of billiards with them one day; that was enough to inspire the chief of police with grave suspicions on my account.

"Evidently this young French musician has not come to Nice to attend the performances of 'Matilda di Sabran'" (the only work that was to be beard there then), "for he never goes to the theatre. He spends whole days on the rocks of Villafranca . . . he is expecting a signal from some revolutionary vessel . . . he does not dine, at least not at the *table d'hôte* . . . so as to avoid insidious conversations with secret agents. We see him secretly leaguing himself with the heads of our regiments . . . he is going to enter upon negotiations with them in the name of *Young Italy;* it is clear as day, a most flagrant case of conspiracy!"

O great man! profound politician! Go to, thou art raving mad!

I am summoned to the police office and put through a formal investigation:

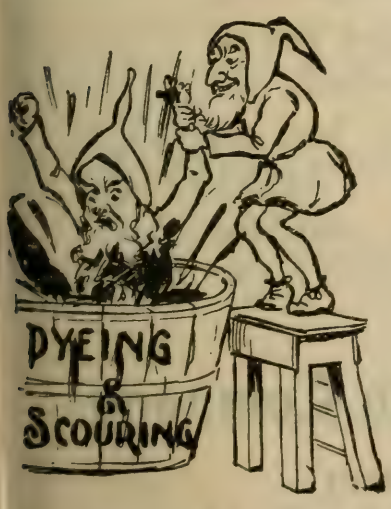
"What are you doing here, sir?"

"I am getting over the effects of a cruel illness; I compose, dream, thank God for making so beautiful a sun, such a sightly sea, such green mountains."

"You are not a painter?"

"No, sir."

*The translation into English is by Mr. William F. Apthorp.



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"But you are to be seen everywhere with an album in your hand, drawing a great deal; perhaps you are making plans?"

"Yes, I am *making plans* for an overture to 'King Lear'; that is to say, I have already drawn up the plan, for the design and instrumentation are finished; I even think that the opening will be formidable."

"How the opening? Who is this King Lear?"

"Alas, sir! He is a good old fellow who was king of England."

"England!"

"Who lived, according to Shakspere, some eighteen hundred years ago, and was weak enough to divide his kingdom between two rascally daughters, who turned him out of doors when he had no more left to give them. You see, there are few kings who . . ."

"We are not talking of kings! . . What do you understand by the word instrumentation?"

"It's a musical term."

"Always the same pretext! I know very well, sir, that people don't go about composing music in that way, without a pianoforte, with nothing but an album and a pencil, walking up and down the beach! So please to tell me where you intend going, and your passport will be delivered to you; you must not stay in Nice any longer."

"Then I will go back to Rome, and continue composing without a pianoforte, with your permission."

So it was done. I left Nice the next day, very much against my will, it is true, but with a light heart and full of *allegria*, thoroughly alive, and thoroughly cured.

Berlioz was awarded the *prix de Rome* in 1830. He was profoundly unhappy in consequence of the coquetry of a pianist, Camille Moke,*

*Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

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afterward famous as Mme. Pleyel. The story of his relations with her and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées de l'Orchestre."

In the spring of 1831 Berlioz was at Nice, and he wrote to his friend, Humbert Ferrand, on "May 10th or 11th": "My repertory is enlarged by a new overture. I completed yesterday an overture to Shakespeare's 'King Lear.'" He had written on May 6, in a letter addressed to Messrs. Gounet, Girard, Hiller, Desmaret, Richard, and Sichel: "I have almost finished the overture to 'King Lear'; I have only the instrumentation to do."

The overture was performed in Boston at one of Theodore Thomas's concerts on December 3, 1872.

The overture is scored for two flutes (the second of which is interchangeable with piccolo), two oboes, two clarinets, four bassoons, four horns, two trumpets, three trombones, one ophicleide, kettledrums, and strings. The score is dedicated to Armand Bertin.

The Introduction, Andante non troppo lento, ma maestoso, C major, 4-4, begins with an imperious phrase in the violas, 'cellos, and double-basses. It dies away, and the last figure is echoed twice by the horns.

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These echoes are followed by an empty fifth in the flutes, piano. The whole phrase is repeated pianissimo by the muted violins in octaves, and the echoes come from oboe and flute. The phrase is continued once more, fortissimo, by violas, 'cellos, and double-basses, and the last figure of each section is again echoed softly by the horns, while muted violins answer in softest pianissimo. The oboe now sings a pathetic melody over a pizzicato string accompaniment, and each section is answered by a sigh in the first violins. This melody is taken up by all the wood-wind; the first violins play a running passage against it, and the other strings keep up the harmonic pizzicato accompaniment; then horns and trombones have the melody, with the repeated chords of the accompaniment in the wood-wind and with harp-like arpeggios in the strings. The strings now give out the imperious, threatening phrase fortissimo against rolls of the kettledrums, and the wind instruments strike crashing chords every second measure. The fortissimo changes to pianissimo with the last section of this theme, and the Introduction ends.

The main body of the overture, Allegro disperato ed agitato, 2-2, begins fortissimo with the frenzied theme in the strings, which is accentuated at the beginning and end of each phrase by the wood-wind. Tumultuous passage-work leads to a turbulent subsidiary theme in A minor. The fury of the strings lessens, and the second theme, a pa-

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thetic theme in B minor, is sung by the oboe. Mr. Apthorp once wrote concerning this section: "Every listener is free to get from instrumental music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground." The second theme is developed. The working-out is dramatic rather than contrapuntal, and it is short. The third part of the overture begins with the re-entrance of the first theme in C major, and with the re-entrance of this theme the whole orchestra is called on, while before this the orchestration has been moderate. The first subsidiary theme appears in orthodox manner, but, instead of the second theme following, there is a repetition of the imperious phrase of the Introduction in the lower strings and wind instruments against high, sustained harmonies (violins in tremolo), while chords of brass instruments interrupt. The chord accompaniment in the violins now has the dotted triplet rhythm of the first subsidiary; a recitative, first in 'cellos and double-basses, then in the first violins, leads to a return of this first subsidiary theme. The pathetic second theme returns in the first violins and flute. This theme is worked up at length, and it leads to a tempestuous coda.

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The reader of Berlioz's Memoirs knows the composer's passionate adoration of Shakespeare and the influence exerted by the playwright on Berlioz's artistic life. Berlioz did not read the plays in the original, and Mr. André Hallays, in his admirable preface to a collection of Berlioz's feuilletons, published under the title "Les Musiciens et la Musique," after speaking of the composer's lifelong devotion to Virgil, adds: "Berlioz has also loved, alas, loved formidably, that barbarous fetish whom the artists of his day named Shakespeare; for he had learned through Letourneur's translation that the English poet, detested by Voltaire, was ignorant of the rule of the three unities, peopled the stage with ghosts, and introduced the pun into tragedy. The 'Shakesperianism' of the French romanticists is one of the most entertaining mystifications in literary history. Berlioz himself has made confessions on this subject which we should do well to remember. He had been present with poignant emotion at the performance in Paris of 'Romeo and Juliet,' given by the English company of which Henriette Smithson was a member: 'It should be added,' he said in recalling that hour of his life, 'that I did not know then a single word of English, that I caught glimpses of Shakespeare only through the mist of Letourneur's translation, and that consequently I did not perceive the poetic woof that envelops these marvellous creations as with a golden net. I have the misfortune to be about as ignorant

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to-day. It is much more difficult for a Frenchman to sound the depths of Shakespeare's style than for an Englishman to appreciate the finesse and the originality of the style of La Fontaine and Molière. Our two poets are rich continents. Shakespeare is a world.' With the other romanticists, he adored this unknown poet. *Shakesperian* was for him as for them the word that excused all sorts of follies; *Shakesperian,* the crushing effects for which he increased the sonorities of the orchestra; *Shakesperian,* his obsession by the colossal, the titanic; *Shakesperian,* the mixture of the trivial and the sublime in the symphony; *Shakesperian,* above all, the contempt for the conventions that belong to the essence itself of art, the imprudent ambition to amalgamate sounds, colors, and literature."

Compare with this view the essay, "Berlioz," by Barbey d'Aurevilly in "Sensations d'Art," and W. E. Henley's "Note on Romanticism," which serves as a preface to his second series of "Views and Reviews."

The first performance of "King Lear," the tragedy, in Paris was in a version by Ducis at the Français, in 1783. The ingenious adapter turned Cordelia into Helmonde, and did away with the tragic ending. His Lear, just before the fall of the final curtain, puts the crown on Helmonde's head, and gives her as a bride to a son of Kent.

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In the second adaptation, produced at the Odéon in 1868, a young and slim play-actress of little over a year's experience played the part of Cordelia. Her name was Sarah Bernhardt. In the last act, where Lear put his daughter's body on a rock, the actor put Sarah on an upturned nail, but she made no sign; and, when the curtain fell, she was taken off the stage unconscious. In this production Mounet-Sully, then unknown, played the part of the Duke of Kent.

Antoine, the distinguished play-actor and manager, talked with a reporter of the *Pall Mall Gazette* in October last concerning his own production of "King Lear" this season:—

"M. Antoine looked out at me from under shaggy eyebrows. His hair was long and white and silken, hanging like a wavy mane upon his shoulders; his beard was likewise blanched with the snows of many winters and fell majestically upon his breast. It was King Lear such as tradition has given us, and the transformation to this mad Royal personage, to this strange Shakespearian figure, was due to Mr. Clarkson, the London perruquier, who stood there to move here a curl and there a curl and to put a master's touch to the magnificent locks. It was clearly the moment, in such a *cadre*, to ask M. Antoine his views of the part which Charles Lamb declared could never be rendered upon the stage. Nor were M. Antoine's opening words absolutely reassuring for so great an enterprise: 'I have not been specially drawn towards this character, more than any other of Shakespeare's. For me it is no question of the actor; I leave that entirely on one side. The interest that Shakespeare has is purely literary. I want to present him as the real Shakespeare—not the Shakespeare done into Alexandrine verse and adapted after the French model. For that reason, the drama is a literal translation. There are no "cuts" as, I believe, the fashion is in England. That gives this representation its unique character. I do not expect that it will be a great popular success; what I wish is to render the Master faithfully and loyally. It is, above all, a character study. There will be no great luxury of scenery, no attempt at archæological and historical accuracy, but almost the simplicity of Shakespeare's



day. In my view, the wealth of detail and the costliness of the production have largely detracted from the merit of the revivals in England. There will be no attempt here to rival grand opera.

" 'I admit my own insufficiency to give adequate rendering to King Lear. I have taken the rôle because I wished absolutely to carry my company with me in my ideas of how the drama should be presented. If I found an actor capable of expressing the character as I feel it should be represented, then I would willingly retire.'

"Still disclaiming any qualities, physical or mental, for the making of a perfect Lear, M. Antoine began, with the enthusiasm that belongs to him and has carried him, in spite of obstacles, to his present eminence in the world of dramatic art, to speak of his own conception of this irregular and 'unmethodised' figure, this towering tumult of passion and pride, which is this King of Shakespeare. 'He is an enfeebled man; that is clear,' said his future impersonator. 'He is great because of his past grandeur. His first symptom of madness is his partition of his kingdom amongst his family. He has terrible fits of passion and immense pride; but he has tenderness for his one daughter. Indeed, I regard him as a thoroughly human character. Shakespeare, like Balzac, painted life, the one a King, the other Père Goriot—it is all the same. But what genius is there in the encounter of two mad persons—Lear and Edgar?

" 'Lear, of course, is an impossible man to live with. His daughters have the thoughtless folly of youth, and are greedy and avaricious, but I do not regard them as really *méchantes*. They would have lived



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peacefully and quietly with their father had his character been different.

" 'I confess I am attracted to King Lear because there is something Rabelesque in his passages of truculence and savagery. They will remind the public of our own fabliaux of the middle ages. But Shakespeare, speaking from my métier as actor, is an admirable school. Many of our young histrions are extremely hard-working and talented, but they are superficial. Shakespeare is the most fecund source of inspiration; the school for the actor to study humanity.'

"M. Antoine dreams of founding an international theatre where not only the works of Shakespeare, but of all the great dramatists, such as Goethe and Schiller, shall find a place. He intends to produce a Shakespearian play each year, always in a framework of simplicity, modesty, and fidelity. When we discussed some of the Shakespearian representations which have been given in Paris, such as 'Othello,' 'Macbeth,' and 'Hamlet' ('King Lear' has not been given for thirty years), M. Antoine said, with respect to Hamlet, that, though admiring the genius of M. Mounet-Sully, he did not regard his Prince of Denmark as true to the conception of the English dramatist. 'Mounet-

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Sully is a Southerner,' he said, 'and plays the rôle with all the warmth of his temperament. It is a Latin Prince of Denmark. For me, the whole character is of hesitation—slow to form a resolution—the scholar in every action.' "

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OPERAS: "Cordelia," monodram in one act, with choruses, book by Wolff, music by Konradin Kreutzer (Donaueschingen, 1819; Vienna and Dresden, 1823; Munich, 1824). "Cordélia," libretto by Des Champs and Pacini, music by Séméladis (Versailles, 1854). "Cordelia," in three acts, book by Carlo d'Ormeville, music by Gobati (Bologna, December 7, 1881). "Le Roi Lear," in four acts, libretto by Henri Lapierre, music by Armand Reynaud (Toulouse, June 1, 1888). Solowieff's "Cordelia" (1885) is founded on Sardou's "La Haine." Verdi at one time thought seriously of an opera, "King Lear" (see his letters published in "Re Lear e Ballo in Maschera," Citta di Castello, 1902.) "Il Re Lear," Cagnoni. "Le Roi Lear," libretto based on Shakespeare and Holinshed, by Jules and Eugène Adenis, music by Henri Charles Litolff, finished about 1890, but not yet produced (see Overture).

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OVERTURES: "Le Roi Lear," Op. 4, by Hector Berlioz. "König Lear," by Amandus Leopold Leidgebel (Berlin, 1851). "Le Roi Lear," Henri Litolff (see under Operas), performed here at a Symphony Concert, April 11, 1903. "Le Roi Lear," by A. Savart (Lamoureux Concert, Paris, March 17, 1901). "Le Roi Lear," by Mme. A. de Polignac (Paris, May 4, 1902).

SYMPHONIC POEMS: "König Lear," by Felix Weingartner (Cologne, October 20, 1896). "Le Roi Lear," by G. Alary (Paris, December 16, 1900).

SYMPHONY: "König Lear," by Ludwig Heidingsfeld (1896).

MISCELLANEOUS: "Le Roi Lear," lyric scene for bass, with chorus and orchestra, by Gustave Héquet (Paris Conservatory, 1844–45). Four Snatches sung by the Fool, act i., scene iv., in Caulfield's Collection. Numbers 1 and 2, by W. Linley, 1816, in Linley's "Dramatic Songs of Shakespeare." Two Snatches for the Fool, act ii., scene iv., in Caulfield's Collection. "St. Withold footed thrice the Wold," sung by Edgar, act iii., scene iv. Sir Henry Bishop, 1819, duet for two tenors, and sung in the "Comedy of Errors" by Messrs. Pyne and Durusett.

Mr. EUGÈNE YSAYE (Isaye, according to E. G. J. Gregoir's "Les Artistes-Musiciens Belges au xviii^me^ et au xix^me^ Siècle"), violinist, conductor, composer, was born at Liège, July 16, 1858. He studied with his father, a violinist and conductor, then at the Liège Conserva-

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tory, and afterward with Vieuxtemps at Brussels. He was concert-master for some time of Bilse's orchestra at Berlin; he left this orchestra in 1881 to lead the life of a wandering virtuoso. In 1886 he was appointed first violin teacher at the Conservatory of Brussels. He resigned this position in 1897. He founded in Brussels the Société des Concerts Ysaye, and has retained the conductorship; he also established the Ysaye Quartet. He has composed six concertos for violins, Variations on a Theme of Paganini, but with the exception of small pieces his compositions are still in manuscript. He visited the United States in 1894–95 and in 1897–98.

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used. Harmonically it is not involved. The last movement is long, and has more variety, rhythmic and melodic, than the others. Bruch's potent individuality appears throughout the work in the melodies, and especially in the expressive harmonization. Some one has aptly said of it: "The violin solo predominates so decidedly that, with a transfer of movements,—that is, if the recitative No. 2 had preceded the adagio No. 1, and the rondo finale was left in its place,—it might be called an operatic scena, in the customary arrangement of recitative, cavatina, and cabaletta." No complete performance of the concerto in Boston is recorded; the adagio was played at the Boston Symphony Concert of December 20, 1884.

ENTR'ACTE.

CONCERNING PROGRAMME MUSIC.

BY ERNEST NEWMAN.

A little while ago I attempted, in an article on "The Old Music and the New," in the *Contemporary Review*, to throw some light on the vexed question of programme music, and to make out a case for this essentially modern form of art. The main argument was that the symphonic poem, poetic music, programme music—call it by whatever title we choose—is a perfectly logical and necessary evolution of certain factors that have been inherent in music from its very birth, although,

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owing to a variety of circumstances, historical, technical, and social, the opportunity for their proper development has only come within comparatively recent years.

What I was chiefly concerned to prove was that certain critics are in error when they say that a piece of programme music, to justify its existence, ought to sound equally well to the man who knows the subject and the man who does not; that if it does not appeal to us as "pure music," irrespective of its conformity with a programme, it has at best only a factitious *raison d'être*. I tried to show that this is a preposterous demand to make; that a knowledge of the programme is absolutely necessary to the understanding of half the points that give the music its vitality; and that the man who wants to appreciate fully a symphonic poem without knowing the subject and the composer's handling of it ought, to be quite consistent, to listen to the "Erl King" without a knowledge of the poem or to the "Ring of the Nibelung" without a knowledge of the story.

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But my words fell upon stony ground. I can understand the heathen who did *not* read my article still wallowing in the mire of error; and for these unconscious children of the darkness I have nothing but tender pity. But that some of those who did read it should yet be unconvinced, that they should go on in their old unanalytic ways as if I had never thrown a flood of light on the subject—this, I confess, has cut me to the heart; I feel much as Galileo must have felt when his friends persisted in using phrases that showed a lingering belief in the geocentric theory. Within the last month or two I have had some sad examples of this imperviousness to argument—one afforded by E. A. Baughan, a thoroughly level-headed critic in other respects; one by J. F. Runciman, who, when he is right, is very right, and when he is wrong is infernally wrong, and a third by Mr. Huneker, whose momentary lapse from rectitude was probably due to his being so intent on correcting the errors of Mr. Runciman. Curiously enough, it is over Richard Strauss, the most audacious exponent of programme music at the present time, that all these gentlemen have come to grief Before, however, looking at the symphonic poem in connection with Strauss, let us examine a simple case, say the "Romeo and Juliet" overture of Tschaikowsky, and see whether this particular work could be equally understood and appreciated, as pure music, by the man who knows and the man who does not know the programme.

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There is not the slightest doubt that the "Romeo and Juliet" would give intense pleasure to any one who simply walked unpremeditatedly into a concert room, and heard the overture without knowing that it had a poetical basis,—who listened to it, that is, as a piece of music, pure and simple, in sonata form. But I strenuously deny that this hearer would receive as much pleasure from the work as I do, for example, knowing the poetic story to which it is written. He might think the passage for muted strings, for example, extremely beautiful, but he would not get from it such delight as I, who not only feel all the *musical* loveliness of the melody and the harmonies and the tone color, but see the lovers on the balcony and breathe the very atmosphere of Shakespeare's scene. I am richer than my fellow by two or three emotions in a case of this kind. My nature is stirred on two or three sides instead of only one. I would go further and say that not only does the auditor I have supposed get less pleasure from the work than I, but he really does not hear Tschaikowsky's work at all.

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If the musician writes music to a play and invents phrases to symbolize the characters and to picture the events of the play, we are simply not listening to *his* work at all if we listen to it in ignorance of his poetical scheme. We may hear the music, but it is not the music he meant us to hear, or at all events not heard as he intended us to hear it. If melody, harmony, color, and development are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside of the music unless we also are familiar with those pictures. Let us take another example. The reader will probably remember that the overture opens with a church-like theme, in the clarinets and bassoons, that is intended to suggest Friar Laurence. In the ensuing scenes of conflict between the two opposing factions, this theme appears every now and then in the brass, sometimes in particularly forceful and assertive manner.

Arguing with a friend a little time ago on the subject of Strauss, I maintained that the opening theme of "Ein Heldenleben" is *not* heroic through and through; it is rather bombastic than heroic; the kind of hero there depicted is a little too self-conscious, a little too much given to showing his biceps and inviting people to tread on the tail of his coat. To my mind the fine subject on the four horns in "Don Juan" is much more veritably heroic, vigorous, without a trace of a suspicion of "showing off." Now, both Mr. Baughan and myself learn, to our surprise, that Strauss "meant it to represent Don Juan staggering into the ball-room with intoxicated gayety," and Mr. Baughan, aggrieved beyond measure, rushes to the wild conclusion that "here we have the inherent stupidity of programme music." With all respect I beg to differ: here we have only the inherent stu-

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pidity of asking us to listen to descriptive music without giving us the key to the thing described. It is as if Mr. Baughan, having kissed a girl in the dark, and then discovered, when the lights were turned up, that he had got hold of the wrong girl, should petulantly declare that this showed the inherent stupidity of kissing. Of course it shows nothing of the kind; nor does the fact that we make a blunder here and there in our interpretations of a composer's intentions prove that programme music is a delusion and a snare. Mr. Baughan might as well say that when a man who can understand a Beethoven symphony hears "The Dream of Gerontius" without the slightest knowledge of the words, and wonders what in Hades it is all about, this shows the inherent stupidity of oratorio and opera and the song.

The charge of absurdity must be really laid at the door of the composer. The plain truth is that a composer has no right to put before us a symphonic poem without giving us the fullest guide to his literary plans. It would be ridiculous of Wagner or Liszt to think their business was ended when they had given us simply the title of, say, "The Ring of the Nibelung" or "The Loreley"; it is equally ridiculous of Strauss to tell us that a work is called "Till Eulenspiegel" or "Don Juan," and leave us to discover the rest for ourselves. If Strauss put that subject for the four horns together with the notes in that particular order not merely because he liked the sequence of sounds, but because they limned the picture of Don Juan which he had in his eye at that moment, it is folly of him to throw it before *us* as a mere sequence of sounds, and not to tell us what aspect of Don Juan it is meant to represent.

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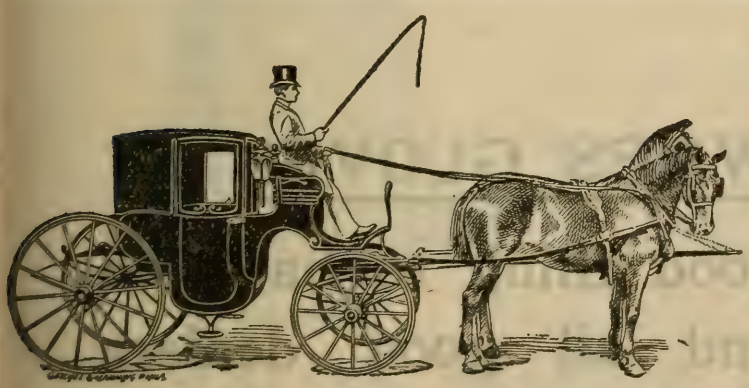
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As for "the inherent stupidity of programme music," may I put it to Mr. Baughan that he is never likely to go wrong again over this phrase, and that each time he hears "Don Juan," he will, to this extent, be nearer seeing what the composer meant him to see than he ever was before? And, if he had an equal certainty of the meaning of all the other subjects in "Don Juan," would he not then be able to recreate the whole thing in accordance with Strauss's own ideas? And would not all difficulty then vanish, and the "inherent stupidity" seem to be in those who cursed the form because they had not the key to the idea? Let any one listen to "Till Eulenspiegel" with no more knowledge of the composer's intentions than is given in the title, and I can understand him failing to make head or tail of it. But let him learn by heart the admirable analysis by C. A. Barry, that is sometimes printed in the programme books, and if all does not then become to him as clear as crystal, if then he cannot follow all the gradations of that magical piece of story-telling,—well, he had better confine his musical desires to Haydn's quartets and "The Honeysuckle and the Bee." He does but write himself down as slow-witted; the value of the musical form remains unassailed.

Now why does not Strauss, or any other composer of programme music, spare himself and us all this trouble by showing us, once for all, the main psychological lines upon which he has built his work? The composer himself, in fact, is the cause of all the misunderstanding and all the æsthetic confusion. Nothing could be clearer than the symbolism of the music in Strauss's "Don Quixote," when you know



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the precise intention of each variation; but the fact that Strauss should give the clew to these in the piano duet, and omit it all from the full score, shows how absurdly lax and inconsistent the practice of these gentlemen is. "Also sprach Zarathustra," again, is quite clear, because indications are given here and there of the precise part of Nietzsche's book with which the musician is dealing; while "Ein Heldenleben" simply worries us by prompting futile conjectures as to the meaning of this or that phrase. Wagner would not have dreamt of throwing a long work before us and simply telling us that the subject of it was "The Ring of the Nibelung." Why, then, should the writer of symphonic poems expect us to fathom all his intentions when he has merely printed the title of his work? If the words of the opera are necessary for me to understand what was in Wagner's mind when he wrote this or that motive, surely words—not accompanying the music, but prefixed to it—are needful to tell me what was in Strauss's mind when he shaped the waltz in "Zarathustra."

If it is absurd to play to me a song without giving me a copy of the words, expecting us to understand the music that has been born of a poetical idea as if it had been written independently of any verbal suggestion, it is equally absurd to put before me, as pure music, an orchestral piece that was never conceived as pure music. If the poem or the picture was necessary to the composer's imagination, it is necessary to mine; if it is not necessary to either of us, he has no right to affix the title of it to his work.

Mr. Runciman, curiously enough, hits upon the truth by accident

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in the very act of trying to deny its existence. It was in an article in the *Musical Courier*, in which Mr. Runciman in one of his most carnivorous moods ("Did He who made the lamb make thee?") was ferociously chewing a sawdust scarecrow which he took to be Richard Strauss. Mr. Runciman, in the course of much savage treatment of this effigy, tells us that Wagner saw "that the intellectual idea could not be conveyed by music alone; that together with the color—the music—must go the spoken word to make clear what was meant." So far, good. But then he quarrels with Strauss for trying to make *his* themes expressive of something more than music pure and simple, and giving us a programme to help us. Why, where in the name of lucidity is the difference between singing to a phrase of music the words that prompted it, and printing these words alongside the phrase or at the beginning of the score? Does it matter whether the composer writes a love scene and has the actual words *sung* by a tenor and a soprano, or merely puts the whole thing on an orchestra, and *tells* us that this is a scene between two lovers, and that their love is of such and such a quality? For the life of me I cannot see why the one proceeding is right and the other wrong. And, once more, if it is essential that we should not be left in the slightest doubt in the case of the opera as to who the protagonists are and what is the nature of their sentiments, it is equally essential, in the case of the symphonic poem, that we should not be left in ignorance of any of the points that have gone to make the structure of the music what it is.

It is just here that Mr. Huneker seems to me somewhat half-hearted.

Frederick E. Hahn
VIOLINIST

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"Strauss," he says, "does not endeavor to express ideas, literary or metaphysical, in his scores. That statement is fudge. But his music *suggests* ideas, pictures, poems." This last may be the truth, but it is surely not the whole truth. It is quite true that "Zarathustra" "suggests" certain ideas of the cosmos. But why? Simply because *it was these very ideas that suggested the music in the first place.* When Strauss says, "I did not intend to write philosophical music or to portray Nietzsche's great work musically," he himself is indulging in fudge of the worst order. Why has he prefixed to each section of his score an allusion to the particular portion of Nietzsche's book which he is there illustrating? Nietzsche has a chapter "On Science." Strauss gives this title to one part of his tone poem. Does he not mean to convey to us there the musical equivalent of the philosopher's bitter complaint, and, if so, is he not emphatically writing philosophical music? As for literary ideas, with what else does the "Don Quixote" deal? There is not a phrase in it that is not the most lifelike representation of some character or other, or some phrase of that character; this is precisely the thing that makes it "Don Quixote," and not merely a series of "variations on an original theme." Mr. Huneker's memory has certainly given way for the moment when he tells us that, "discarding the Lisztian title, he calls his works 'Tone Poems,' presents no programmes, and only clews in his titles, being content that the world should enjoy or despise his music as *absolute* music, nothing more." As a matter of fact the "Zarathustra" and the "Don Quixote" scores contain a clew on almost every other page; nothing could well be

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clearer than the programmes Strauss gives us there. And what are the poems prefixed to "Tod und Verklärung" and "Don Juan" if not programmes of a kind, though so imperfect in detail as to have been the cause of a cruel shock to Mr. Baughan's emotions? No, there is no compromise possible. If the song and the opera are legitimate blends of literary idea and musical expression, so is the symphonic poem, and, if the literary basis has to be given us in full in the case of the opera, we equally need it in the other case as completely as it can be set before us. The great trouble is that composers like Strauss so often do neither the one thing nor the other: they neither put their work before us as music pure and simple, nor give us sufficient clew to what the representative music is intended to represent. Hence all this worry and confusion,—the blighted trust of Mr. Baughan, the murderous fury of Mr. Runciman, and the sad spectacle of Mr. Huneker, in his charitable attempt to keep the peace between the quarrelling schools, being cast out of the councils of them both.—*From the Musical Courier, New York.*

LEGEND: THE SERMON TO THE BIRDS BY SAINT FRANCIS OF ASSISI.

FRANZ LISZT

(TRANSCRIBED FOR ORCHESTRA BY FELIX MOTTL.)

(Liszt, born at Raiding, near Ödenburg, Hungary, October 22, 1811, died at Bayreuth, July 31, 1886. Felix Mottl, born at Unter-St. Veit, near Vienna, August 24, 1856, is now living in Munich.)

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One reads in "The Little Flowers of Saint Francis of Assisi,"* Englished out of the Italian by T. W. Arnold, the following legend:—

"He departed thence and came unto a place between Cannaio and Bevagno. And as with great fervor he was going on the way, he lifted up his eyes and beheld some trees hard by the road, whereon sat a great company of birds well-nigh without number; whereat Saint Francis marvelled and said to his companions: 'Ye shall wait for me here upon the way, and I will go to preach unto my little sisters, the birds.' And he went unto the field and began to preach unto the birds that were on the ground; and immediately those that were on the trees flew down to him, and they all of them remained still and quiet together, until Saint Francis made an end of preaching: and not even then did they depart, until he had given them his blessing. And according to what Brother Masseo afterwards related unto Brother Jacques da Massa, Saint Francis went among them touching them with his cloak, howbeit none moved from out his place. The sermon that Saint Francis preached unto them was after this fashion: 'My little sisters, the birds, much bounden are ye unto God, your Creator, and

*"Il Libro de' Fioretti di San Francesco" is attributed to Ugolino Brunforte (1262–1348), the son of a noble family. He joined the order of the Brothers Minor in the Convent of Roccabruna, when he was about sixteen years old. He was elected Bishop of Teramo on account of his virtue and learning, but the Pope did not confirm the election, for he had already chosen another occupant of the see. Brunforte was elected Provincial of Macerata in 1344.

Whether the "Fioretti" was written originally in Latin or in Italian. Manzoni believes the Latin version to be the original and written by Brunforte, and the translator into Italian to have been John da San Lorenzo, a Florentine of noble family, who was Bishop of Bisignano, in Calabria, from 1354 to 1357.

A translation of Saint Francis's sermon to the birds and of the tale of the miracle that he wrought when he converted the fierce wolf of Agobio was made by Miss Louise Imogene Guiney and published privately in Boston in 1898.

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always in every place ought ye to praise Him, for that He hath given you liberty to fly about everywhere, and hath also given you double and triple raiment; moreover, He preserved your seed in the ark of Noah, that your race might not perish out of the world; still more are ye beholden to Him for the element of the air which He hath appointed for you; beyond all this, ye sow not, neither do you reap; and God feedeth you, and giveth you the streams and fountains for your drink; the mountains and the valleys for your refuge and the high trees whereon to make your nests; and because ye know not how to spin or sew, God clotheth you, you and your children; wherefore your Creator loveth you much, seeing that He hath bestowed on you so many benefits; and, therefore, my little sisters, beware of the sin of ingratitude, and study always to give praises unto God.' Whereas Saint Francis spake these words to them, those birds began all of them to open their beaks, and stretch their necks, and spread their wings, and reverently bend their heads down to the ground, and by their acts and by their songs to show that the holy Father gave them joy exceedingly great. And Saint Francis rejoiced with them, and was glad, and marvelled much at so great a company of birds and their most beautiful diversity and their good heed and sweet friendliness, for the which cause he devoutly praised their Creator in them. At the last, having ended the preaching, Saint Francis made over them

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the sign of the cross, and gave them leave to go away; and thereby all the birds with wondrous singing rose up in the air; and then, in the fashion of the cross that Saint Francis had made over them, divided themselves into four parts; and the one part flew toward the East, and the other towards the West, and the other towards the South, and the fourth towards the North, and each flight went on its way singing wondrous songs; signifying thereby that even as Saint Francis, the standard-bearer of the Cross of Christ, had preached unto them, and made over them the sign of the cross, after the pattern of which they separated themselves unto the four-parts of the world: even so the preaching of the Cross of Christ, renewed by Saint Francis, would be carried by him and the brothers throughout all the world; the which brothers, after the fashion of the birds, possessing nothing of their own in this world, commit their lives wholly unto the providence of God."

The love of Saint Francis of Assisi (1182–1226) for animals of every kind is well known. Ferrand, in his "Réponse à l'Apologie pour la Réformation," says: "Saint Francis revolving in his mind the origin of all things, and being filled with an abundant piety, bestowed the name of brother and sister on creatures how diminutive soever they might be; the reason of his doing this was, his knowing that all those creatures issued from the same principle with himself, *i.e.*, that they were all created by God. He nevertheless embraced with greater kindness and friendship such of the animals who represented, either in themselves or by the application of the Sacred Writings, the meekness of Jesus Christ, as for instance, lambs."

This passion of Saint Francis is explained in the "Confession Catholique de Sancy": "When he preached to the fishes, it implies that, when his descendants should preach, it would be necessary for them to have dumb auditors. When he preached to them, as a miracle, that God prevented their being drowned in the deluge; this means, according to Richeome, that the miracles of the Romish Church are to proceed from natural causes. When he calls the wolves his brothers, and gives them his hand, he thereby foretells that the Franciscans

would be a ravenous crew and endeavor to seize upon the innocent sheep. He calls the swallows his sisters, because his brethren, as they do, nestle themselves at the time of matins in the peasants' houses."

How much more charitable the thought of Anatole France, the most amiable of Pyrrhonists: "Saint Francis of Assisi divined in his beautiful and mystical soul the piety of animals. It is not necessary to observe for a very long time a dog to know that his soul is full of sacred terrors. The faith of the dog, like that of the child, is pronounced fetishism. It would be impossible to remove from a poodle's mind the belief that the moon is divine."

Liszt composed at Rome in 1863 two legends for the pianoforte, "The Sermon of Saint Francis of Assisi to the Birds," "Saint Francis of Paula walking on the Waves." He dedicated them to his daughter, Cosima von Bülow, and they were published in 1886. He had used the Saint's sermon-theme in his "Sun-hymn of Saint Francis of Assisi," for baritone solo, male chorus, organ, and orchestra, composed in 1862. (See also a theme in Liszt's "Hosannah," choral for bass trombone and organ, composed in 1862.)

Mottl has orchestrated this legend for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, two harps, strings. The score is dedicated to Mme. Daniela Thode, born von Bülow. The Saint's sermon begins with the horn, is then continued by the 'cello, and the full orchestra enters as he warms to his subject.



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ROMANZA FOR VIOLIN AND ORCHESTRA, IN F MAJOR, OP. 50.

LUDWIG VAN BEETHOVEN

(Born in Bonn on (probably) December 16, 1770; died in Vienna on March 26, 1827.)

This romanza, the second of the two that Beethoven wrote for violin with orchestral accompaniment, was first published by the Bureau des Arts et d'Industrie in Vienna in May, 1805; the date of its composition has not been ascertained. The autograph score is now in the possession of Mr. F. Amerling in Vienna. The romanza, Adagio cantabile in F major (2-2 time), begins with its theme, given out by the solo violin, simply accompanied by the strings. The whole movement is devoted to the development and working-out of this one theme, with occasional passages of free figural passage-work for the solo instrument. The accompaniment is scored for one flute, two oboes, two bassoons, two horns, and the usual strings. The score bears no dedication.

SYMPHONY IN E-FLAT MAJOR, NO. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was written at Düsseldorf between November 2 and December 9, 1850. Grove thinks Schumann began to work on it before he left Dresden to accept the position as City Conductor at Düsseldorf; that Schumann wished to compose some important work,

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which he might conduct at the Lower Rhine musical festival. The first performance was at Düsseldorf at a Subscription Concert on February 6, 1851. Schumann conducted and also the performance at Cologne on February 25 of the same year. The symphony was coldly received. The first performance in England was at a concert given by Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869. The Philharmonic Society of New York produced the symphony February 2, 1861.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Giessel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One

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should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, Lebhaft (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first

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section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, Sehr mässig (very moderately), in 3-4. Mr. Apthorp finds the theme "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a

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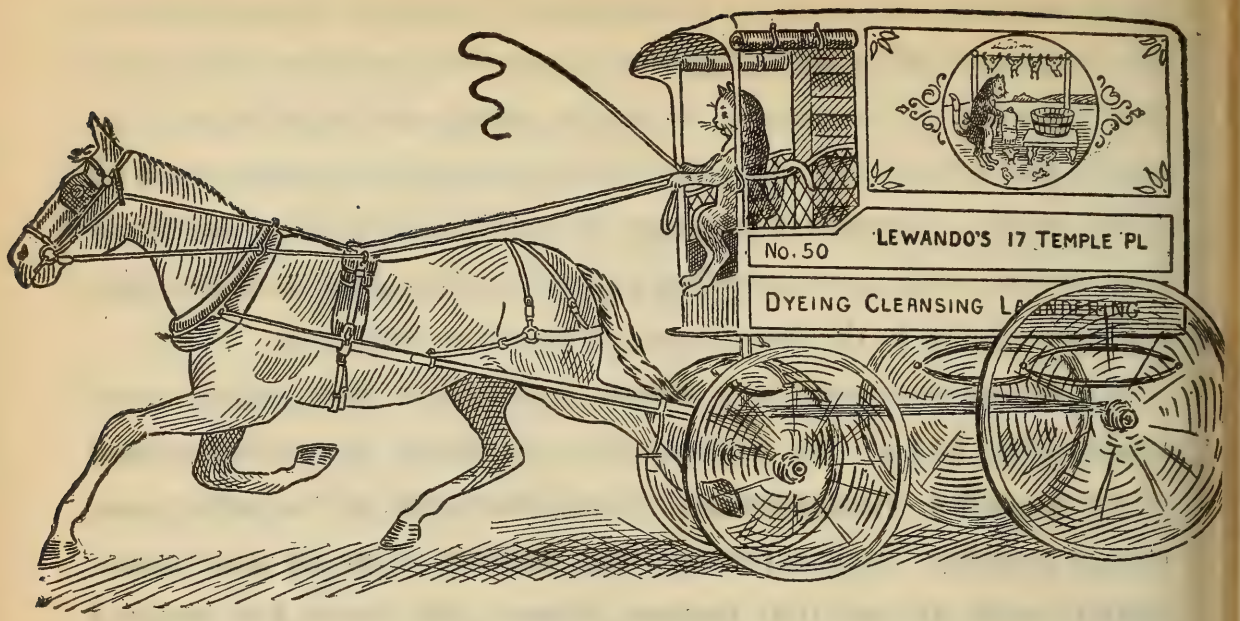
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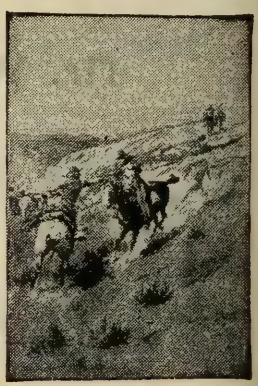
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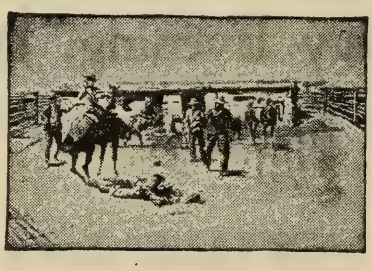
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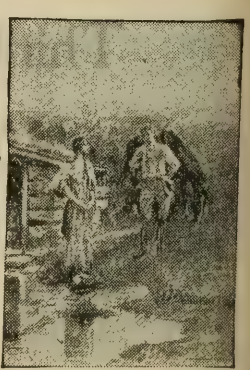
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cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, Nicht schnell (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn and others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then, and on these themes the romanza is constructed.

The fourth movement, Feierlich, E-flat minor, 4-4, is often known as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, and followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

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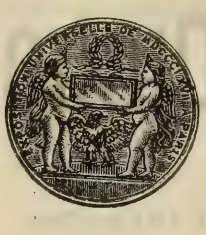
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Overture to "King Lear," Op. 4 Hector Berlioz

(Born at la Côte-Saint-André, Isère, France, on December 11, 1803; died in Paris on March 9, 1869.)

This overture was written at Nice and Rome in May, 1831.

It has been said that the overture was first played at a concert given in Paris on December 9, 1832. I am not able to substantiate this statement. Berlioz's Symphonie Fantastique and "Lélio" were then performed, the latter for the first time, but I find no mention of the production of this overture. The overture was performed on November 9, 1834, at a concert given by Berlioz in Paris. An article published in the *Gazette Musicale* the Sunday after this concert leaves the reader in doubt as to whether this performance was the first. Adolphe Jullien, in his monumental work, "Hector Berlioz," gives the date of this concert as Sunday, November 6. He was misled, probably, by a misprint in the *Gazette Musicale.* Berlioz himself was notoriously careless about giving dates in his Memoirs, but he states distinctly that the programme of the concert on December 9, 1832, was composed of his Symphonie Fantastique and "Lélio." Unfortunately, the *Gazette Musicale* was first published in 1834, and we have no records in Boston of Parisian concert-life in 1832–33.

Berlioz was awarded the *prix de Rome* in 1830. He was profoundly unhappy in consequence of the coquetry of a pianist, Camille Moke,* afterward famous as Mme. Pleyel. The story of his relations with her and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées de l'Orchestre."

In the spring of 1831 Berlioz was at Nice, and he wrote to his friend, Humbert Ferrand, on "May 10th or 11th": "My repertory is enlarged by a new overture. I completed yesterday an overture to Shakespeare's 'King Lear.'" He had written on May 6, in a letter addressed

*Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

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to Messrs. Gounet, Girard, Hiller, Desmaret, Richard, and Sichel: "I have almost finished the overture to 'King Lear'; I have only the instrumentation to do."

The overture was performed in Boston at one of Theodore Thomas's concerts on December 3, 1872.

The overture is scored for two flutes (the second of which is interchangeable with piccolo), two oboes, two clarinets, four bassoons, four horns, two trumpets, three trombones, one ophicleide, kettledrums, and strings. The score is dedicated to Armand Bertin.

The Introduction, Andante non troppo lento, ma maestoso, C major, 4-4, begins with an imperious phrase in the violas, 'cellos, and double-basses. It dies away, and the last figure is echoed twice by the horns. These echoes are followed by an empty fifth in the flutes, piano. The whole phrase is repeated pianissimo by the muted violins in octaves, and the echoes come from oboe and flute. The phrase is continued once more, fortissimo, by violas, 'cellos, and double-basses, and the last figure of each section is again echoed softly by the horns, while muted violins answer in softest pianissimo. The oboe now sings a pathetic melody over a pizzicato string accompaniment, and each section is answered by a sigh in the first violins. This melody is taken up by all the wood-wind; the first violins play a running passage against it, and the other strings keep up the harmonic pizzicato accompaniment; then horns and trombones have the melody, with the repeated chords of the accompaniment in the wood-wind and with harp-like arpeggios in the strings. The strings now give out the imperious, threatening phrase fortissimo against rolls of the kettledrums, and the wind instruments strike crashing chords every second measure. The fortissimo changes to pianissimo with the last section of this theme, and the Introduction ends.

The main body of the overture, Allegro disperato ed agitato, 2-2, begins fortissimo with the frenzied theme in the strings, which is accentuated at the beginning and end of each phrase by the wood-wind. Tumultuous passage-work leads to a turbulent subsidiary theme in A minor. The fury of the strings lessens, and the second theme, a pathetic theme in B minor, is sung by the oboe. Mr. Apthorp once wrote concerning this section: "Every listener is free to get from instrumental music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground." The second theme is developed. The working-out is dramatic rather than contrapuntal, and it is short. The third part of the overture begins with the re-entrance of the first theme in C major, and with the re-entrance of this theme the whole orchestra is called on, while before this the orchestration has been moderate. The first subsidiary theme appears in orthodox manner, but, instead of the second theme following, there



is a repetition of the imperious phrase of the Introduction in the lower strings and wind instruments against high, sustained harmonies (violins in tremolo), while chords of brass instruments interrupt. The chord accompaniment in the violins now has the dotted triplet rhythm of the first subsidiary; a recitative, first in 'cellos and double-basses, then in the first violins, leads to a return of this first subsidiary theme. The pathetic second theme returns in the first violins and flute. This theme is worked up at length, and it leads to a tempestuous coda.

The first performance of "King Lear," the tragedy, in Paris was in a version by Ducis at the Français, in 1783. The ingenious adapter turned Cordelia into Helmonde, and did away with the tragic ending. His Lear, just before the fall of the final curtain, puts the crown on Helmonde's head, and gives her as a bride to a son of Kent.

In the second adaptation, produced at the Odéon in 1868, a young and slim play-actress of little over a year's experience played the part of Cordelia. Her name was Sarah Bernhardt. In the last act, where Lear put his daughter's body on a rock, the actor put Sarah on an upturned nail, but she made no sign; and, when the curtain fell, she was taken off the stage unconscious. In this production Mounet-Sully, then unknown, played the part of the Duke of Kent.

KING LEAR IN MUSIC.

INCIDENTAL MUSIC: Joseph Haydn (for the theatre at Esterház). Johann André, for Schröder's version (Berlin, November 30, 1778). Joseph von Blumenthal (Vienna, 1828; overture performed for the first time, March 23, 1829). J. L. Hatton (London, 1858). Overture, march, and four entr'actes by Mily Balakireff.

OPERAS: "Cordelia," monodram in one act, with choruses, book by Wolff, music by Konradin Kreutzer (Donaueschingen, 1819; Vienna and Dresden, 1823; Munich, 1824). "Cordélia," libretto by Des Champs and Pacini, music by Séméladis (Versailles, 1854). "Cordelia," in three acts, book by Carlo d'Ormeville, music by Gobati (Bologna, December 7, 1881). "Le Roi Lear," in four acts, libretto



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by Henri Lapierre, music by Armand Reynaud (Toulouse, June 1, 1888). Solowieff's "Cordelia" (1885) is founded on Sardou's "La Haine." Verdi at one time thought seriously of an opera, "King Lear" (see his letters published in "Re Lear e Ballo in Maschera," Citta di Castello, 1902.) "Il Re Lear," Cagnoni. "Le Roi Lear," libretto based on Shakespeare and Holinshed, by Jules and Eugène Adenis, music by Henri Charles Litolff, finished about 1890, but not yet produced (see Overture).

Overtures: "Le Roi Lear," Op. 4, by Hector Berlioz. "König Lear," by Amandus Leopold Leidgebel (Berlin, 1851). "Le Roi Lear," Henri Litolff (see under Operas), performed here at a Symphony Concert, April 11, 1903. "Le Roi Lear," by A. Savart (Lamoureux Concert, Paris, March 17, 1901). "Le Roi Lear," by Mme. A. de Polignac (Paris, May 4, 1902).

Symphonic Poems: "König Lear," by Felix Weingartner (Cologne, October 20, 1896). "Le Roi Lear," by G. Alary (Paris, December 16, 1900).

Symphony: "König Lear," by Ludwig Heidingsfeld (1896).

Miscellaneous: "Le Roi Lear," lyric scene for bass, with chorus and orchestra, by Gustave Héquet (Paris Conservatory, 1844–45). Four Snatches sung by the Fool, act i., scene iv., in Caulfield's Collection. Numbers 1 and 2, by W. Linley, 1816, in Linley's "Dramatic Songs of Shakespeare." Two Snatches for the Fool, act ii., scene iv., in Caulfield's Collection. "St. Withold footed thrice the Wold," sung by Edgar, act iii., scene iv. Sir Henry Bishop, 1819, duet for two tenors, and sung in the "Comedy of Errors" by Messrs. Pyne and Durusett.

Concerto in E-flat major, for Violin . Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This concerto was written probably during Bach's stay at Cöthen (1717–23), whither he was called from Weimar to be chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-



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four years old, an amiable young man, who played the violin, the viol da gamba, and the harpsichord. He had an agreeable bass voice, and of him Bach said: "He loved music, he was well acquainted with it, he understood it."

Bach was interested in the violin before he dwelt in Cöthen. He began to study it with his father, Johann Ambrosius, who died in 1695; and in 1703, as court musician in the private orchestra of Prince Johann Ernst, brother of the reigning Duke of Weimar, he was for some months first violinist, until he went to Arnstadt, to be organist of the new church. During his stay at Weimar (1708–17), if Forkel is to be believed, Bach arranged for the harpsichord sixteen of Vivaldi's violin concertos, for the organ four violin concertos of the same master; and Bach's Concerto in A minor for four harpsichords is an arrangement of Vivaldi's Concerto in B minor for four solo violins. For the concertos of Italian composers were then the best, and it was the fashion to transcribe them for keyed instruments. Walther transcribed concertos by Albinoni, Manzia, Gentili, Torelli, Taglietti, Gregori; and Bach took themes and sometimes borrowed more extensively from Legrenzi and Albinoni, as well as from Vivaldi.*

Up to the middle of the seventeenth century, music for the solo violin was almost wholly composed of dance tunes, as courantes, gaillardes, pavanes, etc. These pieces were called indifferently by the name of

*Antonio Vivaldi, violinist, composer, surnamed "The Red Priest," was born at Venice in the latter half of the seventeenth century. The son of a violinist of St. Mark's Church, he was for some years chapel-master to the Landgraf Philipp of Hesse-Darmstadt. In 1713 he returned to Venice; he was made director of the "Conservatorio della Pieta," and he died in 1743. He was so devout that a rosary was in his hand except when he was writing operas. It is true he wrote at least thirty-one of such worldly works. Yet once, obsessed by a musical idea, he left the altar, went to the sacristy to note the theme, then returned to finish the mass; for this he was haled before the Inquisition, judged a little flighty, and prohibited from celebrating the mass. He published twelve trios, eighteen violin sonatas, "Estro Poetico" (twelve concertos for four violins, two violas, 'cello, and organ-bass), and sixty-odd concertos of various sorts. Among his pieces is one in which he attempted to paint in tones the colors of the rainbow. Tommaso Albinoni, of Venice (1674–1745), fecund writer of operas and pieces for instruments. Luigi de Manzia was in service at Dusselfdorf about 1650. Giorgio Gentili, first violin of the ducal chapel of Venice, was born in that city about 1668. Giuseppe Torelli, called the founder of the "concerto grosso," born at Verona, was appointed violinist of the St. Petronius Church at Bologna in 1685, and in 1703 concert-master to the Markgraf at Ansbach, where he died in 1708. Giulo Taglietti, born at Brescia about 1660, was master of the College of St. Anthony. Giov. Lorenzo Gregori, violinist and composer of the seventeenth century, in the service of the Republic of Lucca. Giovanni Legrenzi, born about 1625 at Clusone, died at Venice in 1690, organist at Bergamo, then director of the "Conservatorio dei Mendicanti" and chapel-master of St. Mark's at Venice. He wrote much church and instrumental music and seventeen operas, and enlarged and varied the orchestration of accompaniment more than any man of his period.

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"simfonia," "capricio," "fantasia," "toccata," "canzone," "ricercare." The first five names were applied especially to instrumental pieces; the last two were given to pieces written for voices or instruments, sometimes to pieces written for both. "Ricercare" soon disappeared; then "canzone" also vanished. "Toccata" was soon applied only to pieces for keyed instruments; and toward the second half of the sixteenth century "simfonia" designated an instrumental ritornello or an overture. Toward 1650 the word "sonata" took the special meaning of an instrumental piece accompanied by the organ or harpsichord, or even other instruments. Brossard (1660–1730) thus defined the "chamber sonata": "Chamber sonatas are properly suites of several little pieces to which one can dance; these pieces are in the same key; this kind of sonata begins as a rule with a prelude or little sonata which serves as an introduction to the other pieces; then come the allemande, the pavane, the courante, and other dances, or serious airs; then follow jigs, passacaglias, gavottes, menuets, chaconnes, and other gay airs; these are all of the same tonality or mode, and played in sequence they form the 'sonata da camera.'" Furthermore, the sonata absorbed the rights of the "capricio" and the "fantasia."

Composers gradually gave to instruments the expressive, emotional melody that had hitherto been given to drama or cantata. These pieces of a higher melodic character appeared at first to be suited to the dignity of cuhrch service. The bass was written for the organ; and these pieces, played in church, were called by the name of "musica di chiesa," as contrasted with "musica di camera," which was still composed chiefly of dance tunes. The distinction was not long observed; and, at the time when Brossard wrote, the Italians confounded the two kinds, enriched chamber music by the use of formulas supposed to be peculiar to the church, and also introduced into sacred music the rhythm of the dance and the passion of the playhouse.

Toward 1660 the cornets—obsolete wind-instruments of wood or ivory, straight or curved, which, according to Artusi (1600), imitated closely the human voice—and trombones gave way in Italian orchestras to violins. The string quartet began to take its rightful place. Legrenzi, Vitali, Mazzonini, were helpful in establishing this change; but chamber music owed still more to Giovanni Bassani, born in 1657 at Padua, violinist, chapel-master at Bologna and Ferrara, at which last-named place he died in 1716. Michelletti published his "Simfonie et Concerti a Quatro" and in 1698 his "Concerti Musicali." Torelli, however, was the first to establish the form of the violin solo

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of the grand style, and he opened the way to Arcangelo Corelli (1653–1713), the pupil of Bassani, and the father of modern violinists and composers for the violin.

(There is dispute concerning certain details in the history of the development of chamber music. I have followed Lavoix, the younger, in his "Histoire de l'Instrumentation" (Paris, 1878), a work that cannot be too highly praised; and in some instances I have used his very language.)

This Concerto in E major is for solo violin, two violins, viola, and continuo.* The first movement is an Allegro, E major, 2-2 (or, as some editions have it, 4-4). The second movement is an Adagio in C-sharp minor, 3-4, and the third is an Allegro assai in E major, 3-8. Manuscript copies of the parts made by Hering, a score manuscript, and a score made by Zelter are in the Royal Museum at Berlin. Until the fifties of the nineteenth century these manuscripts belonged to the Singakademie, Berlin, and this concerto was often played there. Zelter† added the directions "solo," "tutti." One of the scores bears the title: "Violino concertato; violino primo, violino secondo, viola, basso e violoncello."

*"Continuo," or "basso continuo," or "basso continuato" was a name given to the figured instrumenta bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—HUGO RIEMANN.

†Carl Friedrich Zelter, born at Berlin, December 11, 1758, died there, May 15, 1832. He studied music under Kirnberger and Fasch, became a conductor, joined the "Singverein," later "Singakademie," in 1791, and became its conductor in 1800. He organized a "Ripienschule" for orchestral practice and in 1809 the Berlin "Liedertafel," the pioneer male choral society, for which he composed about one hundred male choruses. He founded the Royal Institute for church music. He composed an oratorio, a Te Deum, a requiem, songs, male choruses, piano pieces, but he is known to-day chiefly as the friend and correspondent of Goethe.

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When Felix Berber* played Bach's Concerto in A minor, the first of the three, at the Gewandhaus, Leipsic, November 6, 1902, Dr. Heuss wrote for the *Signale:* "That the managers of the Gewandhaus have not yet decided to use the aid of the harpsichord in the performance of orchestral music of this period may be again cited as an instance of the unprogressive tendencies of our leading concert institution."

Mr. Ysaye played the Concerto in E major in Boston at Music Hall, with organ and piano accompaniment, February 18, 1898.

LEGEND: "THE SERMON TO THE BIRDS BY SAINT FRANCIS OF ASSISI."

FRANZ LISZT

(TRANSCRIBED FOR ORCHESTRA BY FELIX MOTTL.)

(Liszt, born at Raiding, near Ödenburg, Hungary, October 22, 1811, died at Bayreuth, July 31, 1886. Felix Mottl, born at Unter-St. Veit, near Vienna, August 24, 1856, is now living in Munich.)

The love of Saint Francis of Assisi (1182–1226) for animals of every kind is well known. Ferrand, in his "Réponse à l'Apologie pour la Réformation," says: "Saint Francis revolving in his mind the origin of all things, and being filled with an abundant piety, bestowed the name of brother and sister on creatures how diminutive soever they might be; the reason of his doing this was, his knowing that all those creatures issued from the same principle with himself, *i.e.*, that they were all created by God. He nevertheless embraced with greater kindness and friendship such of the animals who represented, either in themselves or by the application of the Sacred Writings, the meekness of Jesus Christ, as for instance, lambs."

This passion of Saint Francis is explained in the "Confession Catholique de Sancy": "When he preached to the fishes, it implies that, when his descendants should preach, it would be necessary for them to have dumb auditors. When he preached to them, as a miracle, that God prevented their being drowned in the deluge; this means, according to Richeome, that the miracles of the Romish Church are to proceed from natural causes. When he calls the wolves his brothers, and gives them his hand, he thereby foretells that the Franciscans

*Felix Berber, violinist, born at Jena, March 11, 1871, studied at the Conservatories of Dresden and Leipsic. He was in London in 1889, concert-master at Magdeburg (1891–96), and in 1898 he was appointed concert-master of the Gewandhaus orchestra, Leipsic.

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would be a ravenous crew and endeavor to seize upon the innocent sheep. He calls the swallows his sisters, because his brethren, as they do, nestle themselves at the time of matins in the peasants' houses."

How much more charitable the thought of Anatole France, the most amiable of Pyrrhonists: "Saint Francis of Assisi divined in his beautiful and mystical soul the piety of animals. It is not necessary to observe for a very long time a dog to know that his soul is full of sacred terrors. The faith of the dog, like that of the child, is pronounced fetishism. It would be impossible to remove from a poodle's mind the belief that the moon is divine."

Liszt composed at Rome in 1863 two legends for the pianoforte, "The Sermon of Saint Francis of Assisi to the Birds," "Saint Francis of Paula walking on the Waves." He dedicated them to his daughter, Cosima von Bülow, and they were published in 1886. He had used the Saint's sermon-theme in his "Sun-hymn of Saint Francis of Assisi," for baritone solo, male chorus, organ, and orchestra, composed in 1862. (See also a theme in Liszt's "Hosannah," choral for bass trombone and organ, composed in 1862.)

Mottl has orchestrated this legend for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, two harps, strings. The score is dedicated to Mme. Daniela Thode, born von Bülow. The Saint's sermon begins with the horn, is then continued by the 'cello, and the full orchestra enters as he warms to his subject.

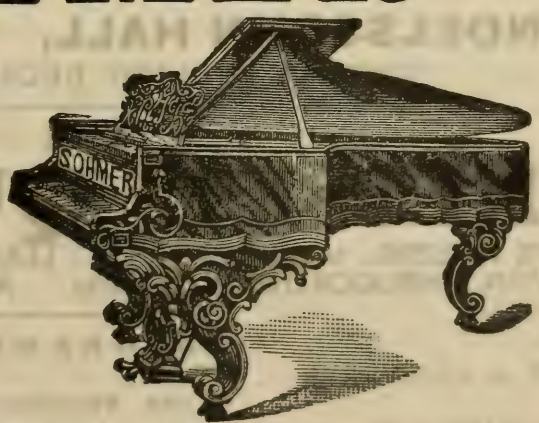
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Fantasia on Scottish Folk-melodies for Violin and Orchestra, Op. 46 Max Bruch

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The fantasia was played for the first time at Hamburg late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.

The composer wrote from Liverpool* to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."

The fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums,

*Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

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harp, solo violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement, G major, 3-2, opens with preluding by the orchestra, which leads from E-flat major to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

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When this fantasia was first played in various cities of Great Britain, there was much discussion concerning Bruch's use of Scottish melodies. The fantasia was occasionally announced as a "Scottish Concerto," which provoked the criticism that the work was neither a concerto nor Scottish. "The melodies, 'Auld Rob Morris,'* 'There was a Lad,' 'Who'll buy my Caller Herrin,' 'Scots wha hae,'† are hardly recognizable," wrote one critic.

SYMPHONY NO. 3, IN F MAJOR, OP. 90 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed on December 3, 1883, at Vienna. The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance

*"Auld Robin Morris": "This ancient comic dialogue, between a mother and her daughter on the subject of marriage, is marked in Ramsay's Tea-table Miscellany with the letter *Q* to denote that it is an old song with additions. But the old ballad contains many curious and naive remarks of the daughter, on the person and manners of Auld Rob, which Ramsay has evidently omitted on account of their coarseness. The ballad therefore is much curtailed, in place of being enlarged. . . . 'Auld Rob Morris' is one of Craig's select Scottish tunes, printed in his collection, 1730. . . . In November, 1792, Burns composed excellent verses to the old air, in which the two first lines only are borrowed from the old ballad." (William Stenhouse's "Illustrations of the Lyric Poetry and Music of Scotland.") The tune was published by William Thomson in his Orpheus Caledonius, 1725. He ascribed it with six others to Rizzio, though there is no evidence that the Italian ever composed a Scot's tune. This tune, however, is much earlier than 1725, for it is in the Blaikie manuscript, 1692, where it it entitled "Jock, the Laird's Brither."

†The air to which Burns's verses are sung was formerly called "Hey tuttie taitie," and it was supposed to be as old as the Battle of Bannockburn. "It would be presumptuous," says John Glen (1900); "to attempt to confirm the tradition; but we may say that Ritson's assertion that the Scots in 1314 had no musical instruments capable of playing the tune is assuredly an error. David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, *circa* 1747. It is also found in William McGibbon's Third Collection of Scots Tunes, 1755. The tune is a common bagpipe air."

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in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on October 24, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This deliberate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand.* Some find here the "keynote to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "'. . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have

thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"* in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves,

*Not the "Praver" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the

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first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

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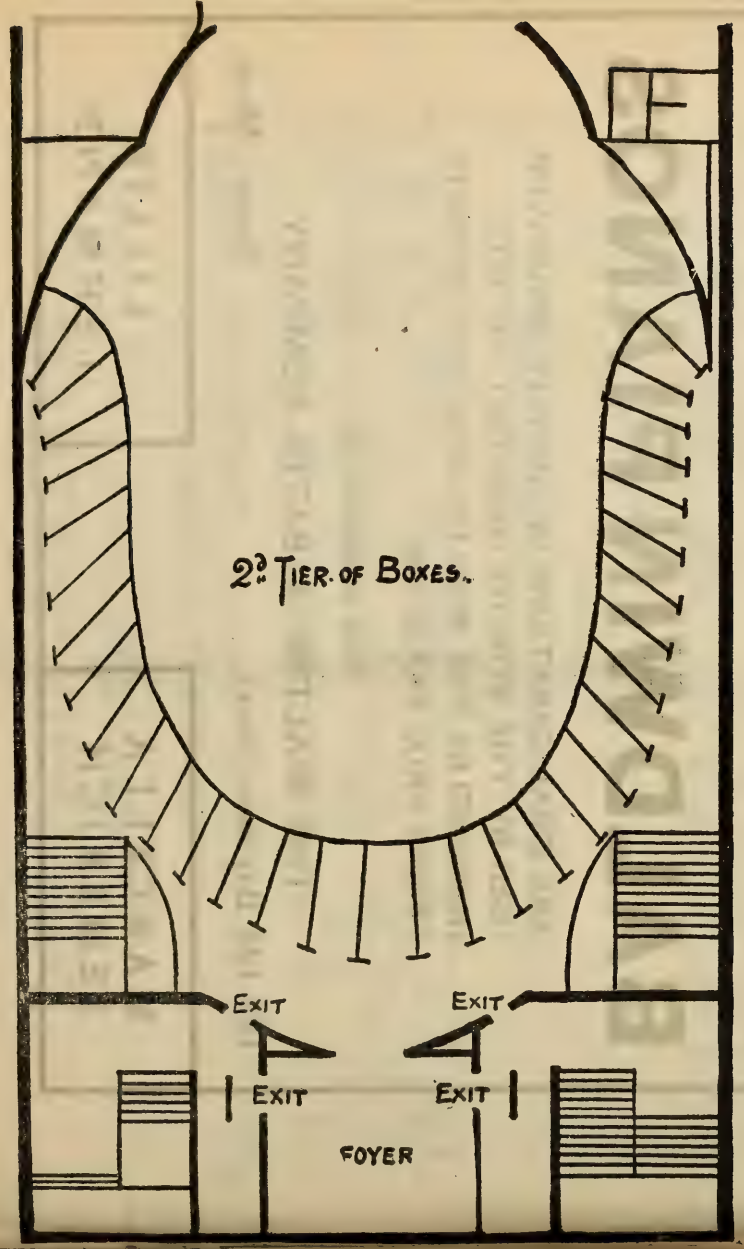
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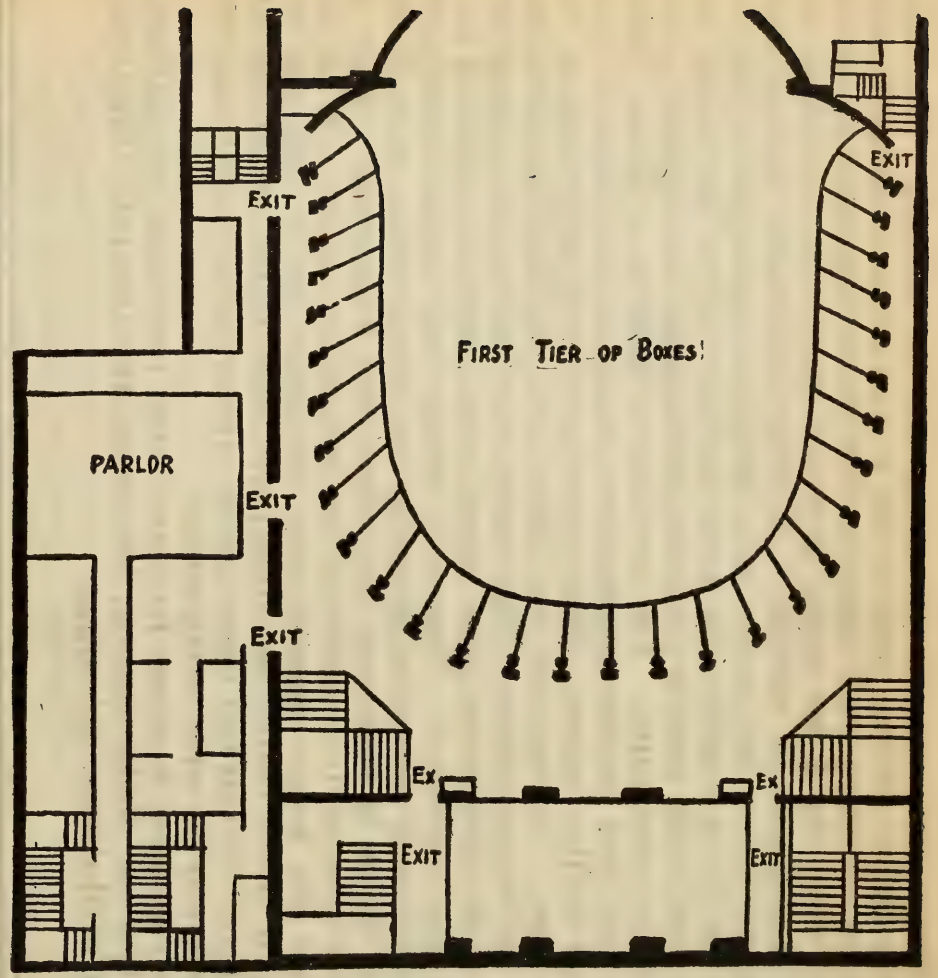
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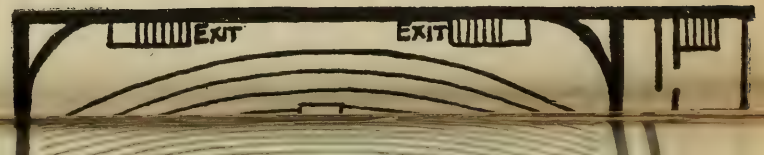
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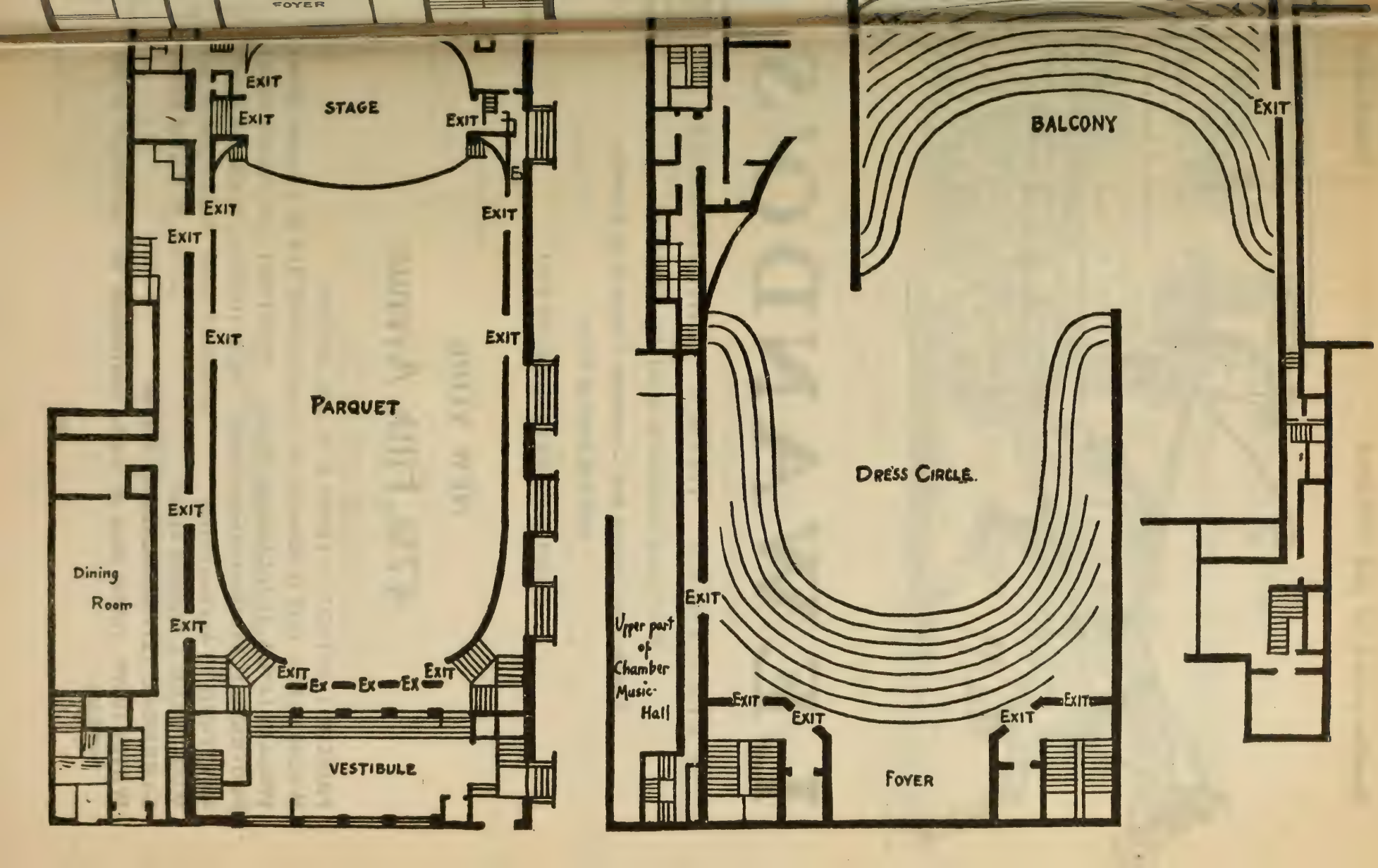
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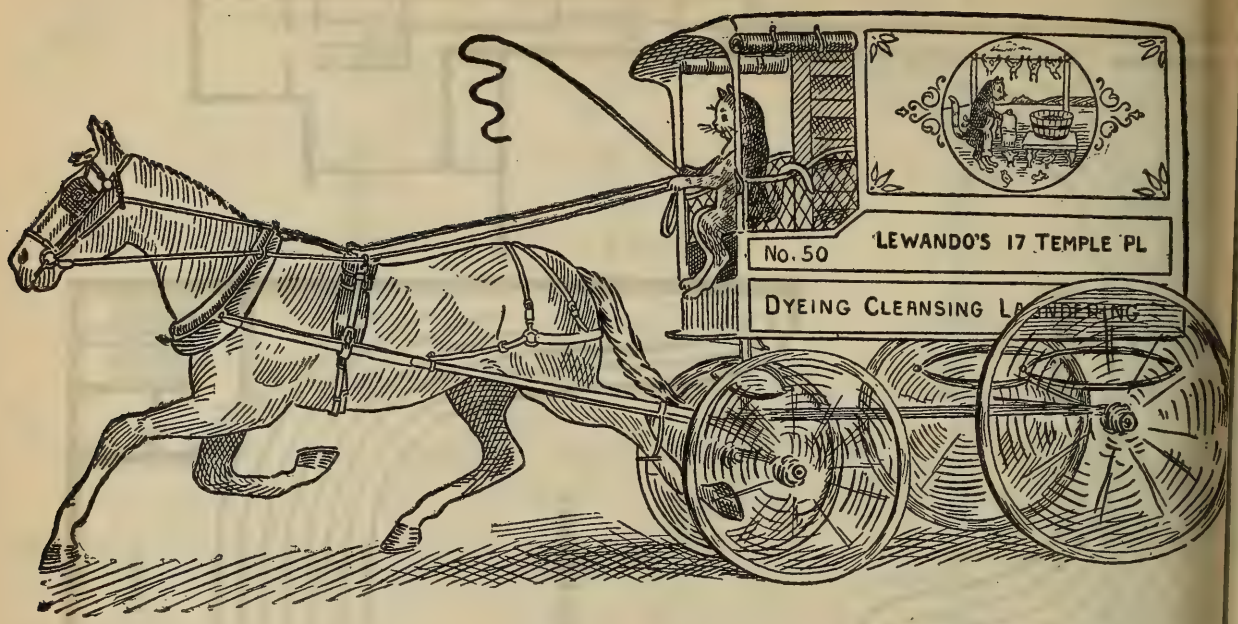

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SATURDAY AFTERNOON, DECEMBER 10,

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PROGRAMME.

Schumann . . Symphony No. 3, in E-flat major, "Rhenish," Op. 97

I. Lebhaft.
II. Scherzo: Sehr mässig.
III. Nicht schnell.
IV. Feierlich.
V. Lebhaft.

Mozart . . Recitative, "Jetzt, Vitellia!" and Rondo, "Nie soll mit Rosen," from "Titus"

Clarinet obligato by Mr. GRISEZ.

Goldmark Overture to "Sappho," Op. 44

Beethoven . Three Scotch Songs with Pianoforte Accompaniment

Violin obligato, Mr. HESS.
Violoncello obligato, Mr. KRASSELT.

Tschaikowski Italian Caprice, Op. 45

SOLOIST:

Miss OLIVE FREMSTADT.

The Pianoforte is a Steinway.

There will be an intermission of ten minutes after the overture.

SYMPHONY IN E-FLAT MAJOR, NO. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was written at Düsseldorf between November 2 and December 9, 1850. Grove thinks Schumann began to work on it before he left Dresden to accept the position as City Conductor at Düsseldorf; that Schumann wished to compose some important work, which he might conduct at the Lower Rhine musical festival. The first performance was at Düsseldorf at a Subscription Concert on February 6, 1851. Schumann conducted and also the performance at Cologne on February 25 of the same year. The symphony was coldly received. The first performance in England was at a concert given by Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869. The Philharmonic Society of New York produced the symphony February 2, 1861.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Giessel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always im-

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The first movement, Lebhaft (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, Sehr mässig (very moderately), in 3-4. Mr. Apthorp finds the theme "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in

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Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, Nicht schnell (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn and others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then, and on these themes the romanza is constructed.

The fourth movement, Feierlich, E-flat minor, 4-4, is often known as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, and followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets,

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RECITATIVE, "JETZT, VITELLIA!" AND RONDO, "NIE SOLL MIT ROSEN," FROM "TITUS" WOLFGANG AMADEUS MOZART

(Born at Salzburg on January 27, 1756; died in Vienna on December 5, 1791.)

"La Clemenza di Tito," opera (*dramma serioso*) in two acts, the text by Mazzola (adapted from Metastasio), the music by Mozart, was ordered of the composer by the Estates of Bohemia for the coronation of Leopold II. at Prag. It was brought out there on September 6, 1791. The MS. score contains no *secco* recitatives, which were written by Mozart's friend Süssmayer, who accompanied him to Prag for the first performance.

VITELLIA.

(*Recitativ.*)

Jetzt, Vitellia! schlägt die Stunde, der grossen Prüfung ernste Stunde. Hast du wohl Muth zu sehen wie er sein Leben endet, der dir Treue gelobt? Sextus er liebt dich, mehr als sein eigenes Leben, auf dein Verlangen ward er Verbrecher; stets sahst du ihn vollbringen was grausam du begehrt: er wird im Tode seine Treue dir wahren: und dennoch willst du, wohl bewusst deiner Unthat, mit heitrer Miene dem Kaiser dich vermählen? Ach, wo ich weilte würd' ich Sextus erblicken. Die Lüfte, die Felsen, ja sie würden dem Gatten mein Geheimniss entdecken. Zu seinen Füssen will ich bekennen meine Schuld; will mindern meines Sextus Verbrechen, kann ich retten ihn nicht, durch mein Verderben. So schwinde stolzes Hoffen, so schwinde auf ewig.

(*Rondo.*)

Nie soll mit Rosen, mit duft'gen Myrten,
Hymen mir schmücken die Lebensbahn.
Schon seh' ich grauenvoll Kerker sich öffnen,
Schon Todesqualen furchtbar mir nahn.

Weh' mir Armen! welch' Entsetzen!
Ach, was wird mein Schicksal sein?
Wer erkennt was ich erdulde,
Ja gewiss erbarmt sich mein.

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VITELLIA, *Recitative.*—Now, Vitellia, the hour strikes, the serious hour of the great trial. Hast thou the courage to see how he ends his life who swore fidelity to thee? Sextus loves thee more than his own life; he became a criminal at thy behest. Thou hast ever seen him accomplish what thou cruelly askedst for; he will keep faith with thee in death. And yet wouldst thou, well knowing his misdeed, marry the emperor with a smile on thy face? Ah, wherever I might be I should see Sextus. The breezes, the rocks would discover my secret to my husband. I will acknowledge my guilt at his feet; I will lessen my Sextus's crime, even if I cannot save him, by my own undoing. So vanish, proud hope, vanish forever.

Rondo.—Never shall Hymen adorn my life's path with roses, with fragrant myrtle. Already I see dungeons open horribly, already see torments of death draw near. Woe to me, wretched one! what terror! Ah, what will be my lot? He who sees what I suffer will surely take pity on me.

OVERTURE, "SAPPHO," Op. 44 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830*; now living at Vienna.)

The overture "Sappho" was produced at a Philharmonic concert in Vienna, November 26, 1893. It was first performed at a Symphony Concert in Boston, November 24, 1894.

The story of Sappho is told quaintly by Thomas Heywood in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (London, 1624):—

"Elianus affirmes her to be the daughter of Scamandronius; Plato of Ariston; Suidas and other Greeke writers deliuer to vs that there were two of that name, the one called Erixia, a much celebrated Poetesse (who flourished in the time of the poet Alcaus of Pitthacus, and Tarquinius Priscus) who first deuised the vse of the Lyre or Harpe with a quill; some giue her the honor to bee the inuentor of the Lyricke verse: the other was called Sapho Mitelaena long after her who was a singer . . . , shee published many rare and famous Poems amongst the Greekes, and therefore had the honour to bee called the tenth Muse, the reason why she fell in loue with Phaon, Pliny attributes to the vertue of an hearbe, but Baptista Egnatius a later writer and exquisite

*Otto Keller, the latest biographer of Goldmark, gives the long-accepted date, 1832; but 1830 was the composer's birth year.



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both in the Greeke and Latin tongues, in transferring this fable from the originall into the Roman tongue, as likewise others of his opinion, conclude, that Phaon was of the profession of such as get their liuing by transporting passengers from one side of a riuer vnto another, a plaine Ferrie-man, and that it happened vpon a time that Venus coming to the place where he kept his passage, without demanding any hyre he gaue her a free transportage, not knowing to whom it was hee did that courtesie, no way suspecting she had beene a goddesse: This, Venus tooke so gratefully that she thought to requite his freenesse with a bountie farre transcending the value of his paines. Shee therefore gaue him an Alablaster box full of a most pretious vnguent (teaching him how to apply it) with which he no sooner annoynted his face, but hee instantly became of all mortall creatures the most beautiful, of whom the Lesbian damsels grew inamoured, but especially hee was ardently and most affectionately beloved of Sapho. Phaon hauing occasion to pass from Lesbos into Cicilie, shee was tortured in soule for his absence, intimating that it was done in despight or disgrace of her; first purposed to cast herself from Leucate, a high promontorie in Epyre, doune into the Sea, which she after did; yet before she would attempt it, she first in an Epistle thought by all the allurements of a womans wit, to call him backe againe into his countrey; which Ouid in her behalfe most feelingly hath exprest." Heywood, the "prose Shakespeare," then gives a version of the celebrated poem attributed by some to Ovid and Englished by Alexander Pope, but his version has not the homely sweetness of diction that characterized certain plays by him. "From that Rocke," adds Heywood, "Shee cast her selfe headlong into the Sea, and so perished."

But the description of Sappho and her art given by Mr. J. F. Rowbotham in his History of Music (vol. ii., chapter v.) will serve better as a gloss on Goldmark's overture:—

"The scene of our history shifts to Lesbos, where the nightingales sang the sweetest of all Greece, and the head of Orpheus and his lyre had floated here after it had been thrown into the river Hebrus. The sea tuned his waves to melody, and the islands sang as it passed by. And the head of Orpheus was buried in Lesbos. And the wheat of

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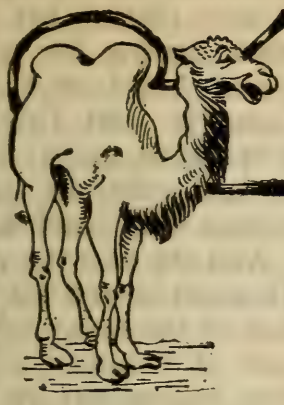
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Lesbos was as white as snow, and the vines ran trailing on the ground, so that little children could pick the grapes by stretching out their hand. And here was Sappho singing. And we may picture her sitting in some marble court overlooking the Ægean, among her companions and her loves. And there was Cydno, and Anactorie,* and Andromeda, and Gyrinna, and Eunice, and Gongyla, and Erinna, who had to leave them all and go back to her spinning again; and Atthis, and Telesippa, and Megara. And these last were the three she loved the most. And she was a little dark woman with black hair, and Alcæus says that she had a beautiful smile. And she had the passions of Semiramis. . . . And the story that she drowned herself for the love of Phaon I do not believe, but think it was one of the many fables which the Lesbians conjured up about their Queen of Women.† For the story reads like our own legend of Faust. For Phaon was an old ferryman who used to ferry people across the river Cayster, and Venus gave him a box of magic ointment, which changed him from an old man into a young, of such surpassing beauty that every one who saw him fell in love with him, and all the women in Lesbos were after him. But other accounts say that he had found that magical herb called Erynge or *centum capita*, which is not found once in a century, but whoever has the good luck to find it, he shall straight be beloved of any of the opposite sex that behold him. So it seems we are in the land of legend when we get to Phaon.‡ And Sappho had been married to a wealthy Andrian of the name of Cercolus, when she was very young. And she had a little daughter, named Cleís, and she says somewhere, 'I have a little daughter, and she is like golden flowers, and I would not give her for all the wealth of Lydia, or even for my own dear Lesbos.' But when Cleís grew up she caused her mother much grief, and so did Charaxus, who was Sappho's brother, for he had all the wildness of

* Compare Swinburne's "Anactoria."

† Yet a mediæval commentator on Horace refers to Sappho's "complaining, even in Hades, of her Lesbian fellow-maidens for not loving the youth with whom she was herself so much in love" (see Horace's Carm., ii. 13, 14).

‡ It was also said that Venus as a passenger was disguised as an old woman; that Phaon built a temple to Venus on the hill from which Sappho threw herself into the sea; that Phaon was killed by a jealous husband. Pierre Bayle wrote in one of his characteristically malicious footnotes: "It's a strange thing that no one is willing to admit that Sappho was passionately fond of a man through the sole force of her temperament."—P. H.

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his sister, with none of her refinement to carry it off. . . . So that she had much to trouble her amid all her beautiful life. And Socrates will have it that she was handsome, but other Greeks will not allow it, for she was a little woman with dark hair, and to come up to the Greek notion of beauty she ought to have been tall and stately, and have had light hair. But she was certainly very pretty, for how could she have been otherwise? And she was full of fire and passion, and is the acknowledged mistress of the Systaltic or 'Thrilling' Style of Music, of which very likely she was the inventress, and so it is out of compliment to her introducing a new style into music that Plato has called her the Tenth Muse, and Ausonius the Muses' sister, and she is always reckoned among the Nine Poets of Greece, being one woman among eight men."

Or these lines from Swinburne's "Sapphics" might serve as a motto:—

Ah the singing, ah the delight, the passion!
All the Loves wept, listening; sick with anguish,
Stood the crowned nine Muses about Apollo;
Fear was upon them,
While the tenth sang wonderful things they knew not.
Ah the tenth, the Lesbian! the nine were silent,
None endured the sound of her song for weeping;
Laurel by laurel,
Faded all their crowns; but about her forehead,
Round her woven tresses and ashen temples
White as dead snow, paler than grass in summer,
Ravaged with kisses,
Shone a light of fire as a crown for ever.
Yea, almost the implacable Aphrodite
Paused, and almost wept.

.

Her visible song, a marvel
Made of perfect sound and exceeding passion,
Sweetly shapen, terrible, full of thunders,
Clothed with the wind's wings.

The overture is scored for three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, four trombones, one bass tuba, a set of three kettledrums, two harps, strings.

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Pacini's "Saffo" was produced at the Howard Athenæum, Boston, by the Havana Opera Company, May 4, 1847, with Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers; and it was performed in Boston as late as 1860 (May 29), with Gazzaniga as the heroine.

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Tschaikowsky wrote to Mrs. von Meck in October, 1879: "Only another month, and I shall be in Naples. I await the day, as a child

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looks forward to its birthday and the gifts that come with it." He first went to Berlin, where he stayed only a day or two: "The longer I live, the more disagreeable to me is human society. There is no doubt of my affection for Kotek,* but his chatter tires me as much as the severest physical labor." He sojourned in Paris for a fortnight, was in Turin in December, and he then lived in Rome until early in March, 1880. He and his brother Modest lived in Rome quietly at the Hotel Costanzi, Via S. Nicolo di Tolentino. This trip to Italy was by no means his first.†

He wrote to Mrs. von Meck, February 17, 1880: "I am still in the nervous and excited condition which I have already described to you, yet I work with considerable success, so that I already have made the sketches for an 'Italian Fantasia on Folk-songs.' Thanks to the beautiful tunes, some of which I have taken in part from collections, some of which I have heard with my own ears in the street, this Fantasia will be very effective." About a fortnight before this he had written to Jurgenson,‡ his publisher: "Tremble, dear friend! Besides a monstrous pianoforte concerto§ I have composed a Fantasia on Italian folk-tunes. All this will be orchestrated in a short time and sent to Jurgenson, who will be obliged to add two more fees to the list of your payments. You poison my life; for when I sit, enthusiastic, over my work, and the thought comes suddenly to me that all this will be thrown on you—then I shudder."

The orchestration was not completed until in May, when Tschaikowsky was at home, at Kamenka. He wrote to Mrs. von Meck: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant. I shall make a four-handed arrangement of it, and I shall endeavor to make it as easy as possible. I have not been well of late; I sleep badly, am excited at any moment without any reason, and I feel a vague fear: in a word, again nerves. I do not give way to them, however, and I remain victor also in the battle with my nervousness." In August, 1880, he wrote Jurgenson that the Caprice could be published, and that he had suggested to Bilse,‖ of Berlin, who wished to

*Joseph Kotek, violinist, born October 25, 1855, at Kamenez-Podolsk, died at Davos, January 4, 1885. He studied at the Moscow Conservatory and with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music in Berlin. He was the leader of a string quartet, and he composed studies, solo pieces, and duets for his instrument. As a violinist, he was icily technical. Tschaikowsky was fond of him, and in his later years could not speak of him without tears.

†He visited Italian cities in 1872, 1873, 1874, 1877, 1878.

‡Peter Jurgenson, born at Reval in 1836, went, a poor boy, to Moscow, where he founded in 1861 a great music-publishing house, to which a printing establishment was added in 1867. He died at Moscow, January 6, 1904. He was intimate with Tschaikowsky, and the correspondence between them reveals him as sympathetic and generous.

§This concerto is the Second, Op. 44, dedicated to N. Rubinstein. It was played for the first time by Serge Taneïeff, May 30, 1882, at St. Petersburg, under Anton Rubinstein's direction.

‖Benjamin Bilse was born August 17, 1816, at Liegnitz, where he died, July 13, 1902. The city musician in his native town, he brought his orchestra to such a state of proficiency that he gave concerts with it at the Paris Exhibition of 1867. In 1868 he made Berlin his home, and was conductor of the concerts at the Konzerthaus until 1884, when he resigned his position and retired to Liegnitz. His Berlin orchestra was celebrated, and such virtuosos as Ysaye and Cesar Thomson were his concert-masters. Prominent members of the Boston Symphony Orchestra of past years once played under Bilse. As a conductor, Bilse was rigid, a very martinet, and he conducted with his face toward the audience; but he had great authority and control, and he had excellent judgment in the selection of his men. He was a warm friend of the younger and more daring composers; he welcomed the French and the Russians; he gave Wagner the room that was denied by others, so that Wagner led Bilse's orchestra when the prelude to "Die Meistersinger," the funeral music from "Gotterdammerung," music from "Siegfried," etc., were played for the first time in Berlin. An amusing account of social life at this Konzerthaus of the "Orchestral Knitting-and-Roast Veal Association" is in Beatty-Kingston's "Music and Manners," vol. i. pp. 357–362. Tschaikowsky visited the Konzerthaus on his return from this sojourn in Italy. He wrote to his brother Modest, March 16, 1880: "I went to Bilse's. The larg and handsome hall made a singular impression on me. The hall was soaked with the smell of bad cigars an food, and women knitting sat by men who were drinking. After Italy, where we almost always were in the fresh air, this was most repugnant. On the other hand, the orchestra was excellent, and so were the acoustic properties and the programme. I heard Schumann's 'Genoveva' and the 'Mignon' overtures, also an exceedingly clever potpourri, and was well satisfied."

perform some of his works, this Caprice, the Fourth Symphony, the Suite, and the "Tempest" fantasia overture.

The Italian Caprice was produced at Moscow, December 18, 1880, at a concert conducted by N. Rubinstein. It was received enthusiastically by the audience, and the professional critics were at loggerheads in their judgments. Performed at St. Petersburg, December 7, 1881, it pleased neither public nor critics.

The first performance in New York was at a concert of the Symphony Orchestra, led by Mr. Walter Damrosch, at the Metropolitan Opera House, November 6, 1886.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 23, 1897. It was performed here by this orchestra on October 14, 1899.

The Caprice, dedicated to Karl Davidoff, the distinguished 'cellist (1838–89), is scored for three flutes (one of which is interchangeable with piccolo), two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, glockenspiel, triangle, tambourine, bass drum, cymbals, harp, and strings.

The Caprice opens andante, un poco rubato, A major, 6-8, with a trumpet fanfare. Modest Tschaikowsky says this fanfare is a signal of Italian cavalry, which Peter heard every evening at Rome, for the barracks of the Royal Cuirassiers were near the Hotel Costanzi.* On

*For interesting tables in notation of Italian military calls and signals from early times see Georges Kastner's "Manuel General de Musique Militaire" (Paris, 1848), the Appendix, pp. 31–36. Among later books on the history of military music J. A. Kappey's "Military Music," published by Boosey & Company, London, deserves mention.

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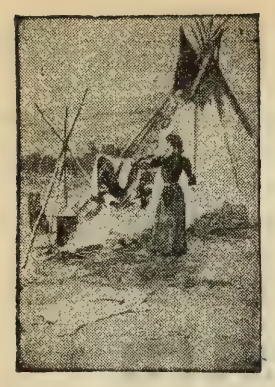
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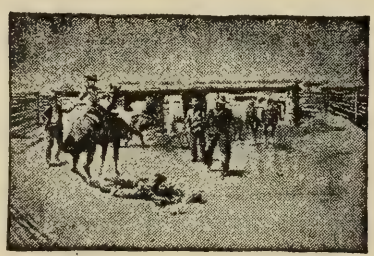
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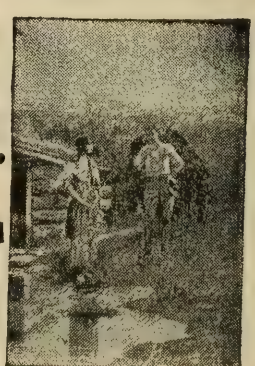
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the last note, E, of this fanfare, wind instruments enter with the chords of C major, G major, A minor, E major. Horns, trumpets, bassoons, and other wind instruments begin a marked rhythmic accompaniment, over which the chief theme of the andante, a mournful melody, is sung by strings. This theme is repeated, with a broader and still more expressive sweep. Then comes with a tremolo of strings a thematic variation, a canonic development between flutes and oboes. There is a crescendo. The fanfare is repeated. The characteristic rhythmic accompaniment enters, now in the strings, and the chief theme is sung by English horn and bassoon.

The movement changes to pochissimo più mosso, A major. A new theme enters and is developed by various wind instruments. This theme has the characteristics of a Neapolitan folk-song, and is announced by cornets-à-pistons. The figuration is more and more elaborate until the theme halts with a violent rhythm of full orchestra (E-flat major).

The following allegro moderato in D-flat major—it begins in E-flat major—has for its chief theme a wild melody of a gypsy nature, sung by flutes and violins over a string accompaniment. The contrasting theme in D-flat major is a characteristically sentimental ditty, such as may be heard in the street of any Italian city. This melody is given to the strings and is developed elaborately. It dies away in the horns, and the mournful theme of the Introduction is heard (andante).

The Finale is in the form of a tarantella, presto, A minor, 6-8.

The tarantella, a most lively Neapolitan dance in triplets, was so called because it was popularly supposed to be a remedy against the bite of the tarantula. Tarantella tunes of the seventeenth century, however, are not always in triplets. Much has been written by learned men concerning the origin of the superstition concerning the healing of the tarantula's bite, which is not now held to be poisonous. The involuntary dance of the victim, akin to that of the St. Vitus dance, at one time a veritable mania (see Dr. Hecker's "Die Tanzwuth"), has been explained as the result of acute melancholy of the male and of hysteria of the woman. Music had for centuries been used as a remedy against all kinds of disease. Serao was probably the first to conduct a strictly scientific investigation of this Italian dancing mania, and he published at Naples his observations and conclusions in 1742, "Lezzioni Accademiche sulla Tarantola." The victims of this disease are still known as *tarantolati*, and the form of the dance is most familiar in modern music. They that wish to acquaint themselves with the curious remarks of the old writers should consult Kircher's "De Arte Magnetica" (Rome, 1654), Serao's book above referred to, Kastner's "Danses des Morts" (Paris, 1852), treatises by Cardan, Porta, and forgotten treatises and essays quoted by P. Lichtenthal in "Der musikalische Arzt" (Vienna, 1807).

Tschaikowsky's tarantella theme is worked up with great vivacity. At last the sentimental theme is given out with deliberate brutality by the whole orchestra (allegro moderato, B-flat major). The coda begins presto, A major, with an organ-point of drums and basses, at first *pp*, then swelling to the full orchestral force; the dance is madder and madder till it ends prestissimo, 2-4.

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Overture to "King Lear," Op. 4 : Hector Berlioz

(Born at la Côte-Saint-André, Isère, France, on December 11, 1803; died in Paris on March 9, 1869.)

This overture was written at Nice and Rome in May, 1831.

It has been said that the overture was first played at a concert given in Paris on December 9, 1832. I am not able to substantiate this statement. Berlioz's Symphonie Fantastique and "Lélio" were then performed, the latter for the first time, but I find no mention of the production of this overture. The overture was performed on November 9, 1834, at a concert given by Berlioz in Paris. An article published in the *Gazette Musicale* the Sunday after this concert leaves the reader in doubt as to whether this performance was the first. Adolphe Jullien, in his monumental work, "Hector Berlioz," gives the date of this concert as Sunday, November 6. He was misled, probably, by a misprint in the *Gazette Musicale*. Berlioz himself was notoriously careless about giving dates in his Memoirs, but he states distinctly that the programme of the concert on December 9, 1832, was composed of his Symphonie Fantastique and "Lélio." Unfortunately, the *Gazette Musicale* was first published in 1834, and we have no records in Boston of Parisian concert-life in 1832–33.

The following account of how it was written is given by Berlioz himself in his Memoirs:—

*And here I am, breathing in the balmy air of Nice to the full extent of my lungs; here are life and joy flying toward me, music kissing me, and the future smiling upon me; and I stop in Nice a whole month, wandering through the orange-groves, diving in the sea, sleeping on the mountain heaths of Villafranca, looking from those radiant heights at the ships coming, passing by, and silently vanishing in the distance. I live wholly alone, and write the overture to "King Lear." I sing. I believe in God. Convalescence has set in.

It is thus that I passed in Nice the happiest twenty days of my life; O Nizza!

But the police of the king of Sardinia came again to disturb my peaceful happiness and to force me to put an end to it.

I had at last exchanged a few words with two officers of the Piedmontese garrison at the café; I even played a game of billiards with them one day; that was enough to inspire the chief of police with grave suspicions on my account.

"Evidently this young French musician has not come to Nice to attend the per-

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formances of 'Matilda di Sabran'" (the only work that was to be heard there then), "for he never goes to the theatre. He spends whole days on the rocks of Villafranca . . . he is expecting a signal from some revolutionary vessel . . . he does not dine, at least not at the *table d'hôte* . . . so as to avoid insidious conversations with secret agents. We see him secretly leaguing himself with the heads of our regiments . . . he is going to enter upon negotiations with them in the name of *Young Italy;* it is clear as day, a most flagrant case of conspiracy!"

O great man! profound politician! Go to, thou art raving mad!

I am summoned to the police office and put through a formal investigation:

"What are you doing here, sir?"

"I am getting over the effects of a cruel illness; I compose, dream, thank God for making so beautiful a sun, such a sightly sea, such green mountains."

"You are not a painter?"

"No, sir."

"But you are to be seen everywhere with an album in your hand, drawing a great deal; perhaps you are making plans?"

"Yes, I am *making plans* for an overture to 'King Lear'; that is to say, I have already drawn up the plan, for the design and instrumentation are finished; I even think that the opening will be formidable."

"How the opening? Who is this King Lear?"

"Alas, sir! He is a good old fellow who was king of England."

"England!"

"Who lived, according to Shakspere, some eighteen hundred years ago, and was weak enough to divide his kingdom between two rascally daughters, who turned him out of doors when he had no more left to give them. You see, there are few kings who . . ."

"We are not talking of kings! . . What do you understand by the word instrumentation?"

"It's a musical term."

"Always the same pretext! I know very well, sir, that people don't go about composing music in that way, without a pianoforte, with nothing but an album and a pencil walking up and down the beach! So please to tell me where you intend going, and your passport will be delivered to you; you must not stay in Nice any longer."

"Then I will go back to Rome, and continue composing without a pianoforte, with your permission."

So it was done. I left Nice the next day, very much against my will, it is true but with a light heart and full of *allegria*, thoroughly alive, and thoroughly cured.

Berlioz was awarded the *prix de Rome* in 1830. He was profoundly unhappy in consequence of the coquetry of a pianist, Camille Moke,* afterward famous as Mme. Pleyel. The story of his relations with her and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées de l'Orchestre."

In the spring of 1831 Berlioz was at Nice, and he wrote to his friend, Humbert Ferrand, on "May 10th or 11th": "My repertory is enlarged by a new overture. I completed yesterday an overture to Shakespeare's 'King Lear.'" He had written on May 6, in a letter addressed to Messrs. Gounet, Girard, Hiller, Desmaret, Richard, and Sichel: "I

*Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

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have almost finished the overture to 'King Lear'; I have only the instrumentation to do."

The overture was performed in Boston at one of Theodore Thomas's concerts on December 3, 1872.

The overture is scored for two flutes (the second of which is interchangeable with piccolo), two oboes, two clarinets, four bassoons, four horns, two trumpets, three trombones, one ophicleide, kettledrums, and strings. The score is dedicated to Armand Bertin.

The Introduction, Andante non troppo lento, ma maestoso, C major, 4-4, begins with an imperious phrase in the viols, 'cellos, and double-basses. It dies away, and the last figure is echoed twice by the horns. These echoes are followed by an empty fifth in the flutes, piano. The whole phrase is repeated pianissimo by the muted violins in octaves, and the echoes come from oboe and flute. The phrase is continued once more, fortissimo, by violas, 'cellos, and double-basses, and the last figure of each section is again echoed softly by the horns, while muted violins answer in softest pianissimo. The oboe now sings a pathetic melody over a pizzicato string accompaniment, and each section is answered by a sigh in the first violins. This melody is taken up by all the wood-wind; the first violins play a running passage against it, and the other strings keep up the harmonic pizzicato accompaniment; then horns and trombones have the melody, with the repeated chords of the accompaniment in the wood-wind and with harp-like arpeggios in the strings. The strings now give out the imperious, threatening phrase fortissimo against rolls of the kettledrums, and the wind instruments strike crashing chords every second measure. The fortissimo changes to pianissimo with the last section of this theme, and the Introduction ends.

The main body of the overture, Allegro disperato ed agitato, 2-2, begins fortissimo with the frenzied theme in the strings, which is accentuated at the beginning and end of each phrase by the wood-wind. Tumultuous passage-work leads to a turbulent subsidiary theme in A minor. The fury of the strings lessens, and the second theme, a pathetic theme in B minor, is sung by the oboe. Mr. Apthorp once wrote concerning this section: "Every listener is free to get from instrumen-



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tal music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground." The second theme is developed. The working-out is dramatic rather than contrapuntal, and it is short. The third part of the overture begins with the re-entrance of the first theme in C major, and with the re-entrance of this theme the whole orchestra is called on, while before this the orchestration has been moderate. The first subsidiary theme appears in orthodox manner, but, instead of the second theme following, there is a repetition of the imperious phrase of the Introduction in the lower strings and wind instruments against high, sustained harmonies (violins in tremolo), while chords of brass instruments interrupt. The chord accompaniment in the violins now has the dotted triplet rhythm of the first subsidiary; a recitative, first in 'cellos and double-basses, then in the first violins, leads to a return of this first subsidiary theme. The pathetic second theme returns in the first violins and flute. This theme is worked up at length, and it leads to a tempestuous coda.

The reader of Berlioz's Memoirs knows the composer's passionate adoration of Shakespeare and the influence exerted by the playwright on Berlioz's artistic life. Berlioz did not read the plays in the original, and Mr. André Hallays, in his admirable preface to a collection of Berlioz's feuilletons, published under the title "Les Musiciens et la Musique," after speaking of the composer's lifelong devotion to Virgil, adds: "Berlioz has also loved, alas, loved formidably, that barbarous fetish whom the artists of his day named Shakespeare; for he had learned through Letourneur's translation that the English poet, detested by Voltaire, was ignorant of the rule of the three unities, peopled the stage with ghosts, and introduced the pun into tragedy. The 'Shakesperianism' of the French romanticists is one of the most entertaining mystifications in literary history. Berlioz himself has made confessions on this subject which we should do well to remember. He had been present with poignant emotion at the perform-



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ance in Paris of 'Romeo and Juliet,' given by the English company of which Henriette Smithson was a member: 'It should be added,' he said in recalling that hour of his life, 'that I did not know then a single word of English, that I caught glimpses of Shakespeare only through the mist of Letourneur's translation, and that consequently I did not perceive the poetic woof that envelops these marvellous creations as with a golden net. I have the misfortune to be about as ignorant to-day. It is much more difficult for a Frenchman to sound the depths of Shakespeare's style than for an Englishman to appreciate the finesse and the originality of the style of La Fontaine and Molière. Our two poets are rich continents. Shakespeare is a world.' With the other romanticists, he adored this unknown poet. *Shakesperian* was for him as for them the word that excused all sorts of follies; *Shakesperian*, the crushing effects for which he increased the sonorities of the orchestra; *Shakesperian*, his obsession by the colossal, the titanic; *Shakesperian*, the mixture of the trivial and the sublime in the symphony; *Shakesperian*, above all, the contempt for the conventions that belong to the essence itself of art, the imprudent ambition to amalgamate sounds, colors, and literature."

Compare with this view the essay, "Berlioz," by Barbey d'Aurevilly in "Sensations d'Art," and W. E. Henley's "Note on Romanticism," which serves as a preface to his second series of "Views and Reviews."

The first performance of "King Lear," the tragedy, in Paris was in a version by Ducis at the Français, in 1783. The ingenious adapter turned Cordelia into Helmonde, and did away with the tragic ending. His Lear, just before the fall of the final curtain, puts the crown on Helmonde's head, and gives her as a bride to a son of Kent.

In the second adaptation, produced at the Odéon in 1868, a young and slim play-actress of little over a year's experience played the part of Cordelia. Her name was Sarah Bernhardt. In the last act, where Lear put his daughter's body on a rock, the actor put Sarah on an upturned nail, but she made no sign; and, when the curtain fell, she

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was taken off the stage unconscious. In this production Mounet-Sully, then unknown, played the part of the Duke of Kent.

Antoine, the distinguished play-actor and manager, talked with a reporter of the *Pall Mall Gazette* in October last concerning his own production of "King Lear" this season:—

"M. Antoine looked out at me from under shaggy eyebrows. His hair was long and white and silken, hanging like a wavy mane upon his shoulders; his beard was likewise blanched with the snows of many winters and fell majestically upon his breast. It was King Lear such as tradition has given us, and the transformation to this mad Royal personage, to this strange Shakespearian figure, was due to Mr. Clarkson, the London perruquier, who stood there to move here a curl and there a curl and to put a master's touch to the magnificent locks. It was clearly the moment, in such a *cadre*, to ask M. Antoine his views of the part which Charles Lamb declared could never be rendered upon the stage. Nor were M. Antoine's opening words absolutely reassuring for so great an enterprise: 'I have not been specially drawn towards this character, more than any other of Shakespeare's. For me it is no question of the actor; I leave that entirely on one side. The interest that Shakespeare has is purely literary. I want to present him as the real Shakespeare—not the Shakespeare done into Alexandrine verse and adapted after the French model. For that reason, the drama is a literal translation. There are no "cuts" as, I believe, the fashion is in England. That gives this representation its unique character. I do not expect that it will be a great popular success; what I wish is to render the Master faithfully and loyally. It is, above all, a character study. There will be no great luxury of scenery, no attempt at archæological and historical accuracy, but almost the simplicity of Shakespeare's day. In my view, the wealth of detail and the costliness of the production have largely detracted from the merit of the revivals in England. There will be no attempt here to rival grand opera.

" 'I admit my own insufficiency to give adequate rendering to King Lear. I have taken the rôle because I wished absolutely to carry my company with me in my ideas of how the drama should be presented. If I found an actor capable of expressing the character as I feel it should be represented, then I would willingly retire.'

"Still disclaiming any qualities, physical or mental, for the making of a perfect Lear, M. Antoine began, with the enthusiasm that belongs to him and has carried him, in spite of obstacles, to his present eminence in the world of dramatic art, to speak of his own conception of

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this irregular and 'unmethodised' figure, this towering tumult of passion and pride, which is this King of Shakespeare. 'He is an enfeebled man; that is clear,' said his future impersonator. 'He is great because of his past grandeur. His first symptom of madness is his partition of his kingdom amongst his family. He has terrible fits of passion and immense pride; but he has tenderness for his one daughter. Indeed, I regard him as a thoroughly human character. Shakespeare, like Balzac, painted life, the one a King, the other Père Goriot—it is all the same. But what genius is there in the encounter of two mad persons—Lear and Edgar?

" 'Lear, of course, is an impossible man to live with. His daughters have the thoughtless folly of youth, and are greedy and avaricious, but I do not regard them as really *méchantes*. They would have lived peacefully and quietly with their father had his character been different.

" 'I confess I am attracted to King Lear because there is something Rabelesque in his passages of truculence and savagery. They will remind the public of our own fabliaux of the middle ages. But Shakespeare, speaking from my métier as actor, is an admirable school. Many of our young histrions are extremely hard-working and talented, but they are superficial. Shakespeare is the most fecund source of inspiration; the school for the actor to study humanity.'

"M. Antoine dreams of founding an international theatre where not only the works of Shakespeare, but of all the great dramatists, such as Goethe and Schiller, shall find a place. He intends to produce a Shakespearian play each year, always in a framework of simplicity, modesty, and fidelity. When we discussed some of the Shakespearian representations which have been given in Paris, such as 'Othello,' 'Macbeth,' and 'Hamlet' ('King Lear' has not been given for thirty years), M. Antoine said, with respect to Hamlet, that, though admiring the genius of M. Mounet-Sully, he did not regard his Prince of Denmark as true to the conception of the English dramatist. 'Mounet-Sully is a Southerner,' he said, 'and plays the rôle with all the warmth of his temperament. It is a Latin Prince of Denmark. For me, the whole character is of hesitation—slow to form a resolution—the scholar in every action.' "

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INCIDENTAL MUSIC: Joseph Haydn (for the theatre at Esterház). Johann André, for Schröder's version (Berlin, November 30, 1778). Joseph von Blumenthal (Vienna, 1828; overture performed for the first time, March 23, 1829). J. L. Hatton (London, 1858). Overture, march, and four entr'actes by Mily Balakireff.

OPERAS: "Cordelia," monodram in one act, with choruses, book by Wolff, music by Konradin Kreutzer (Donaueschingen, 1819; Vienna and Dresden, 1823; Munich, 1824). "Cordélia," libretto by Des Champs and Pacini, music by Séméladis (Versailles, 1854). "Cordelia," in three acts, book by Carlo d'Ormeville, music by Gobati (Bologna, December 7, 1881). "Le Roi Lear," in four acts, libretto by Henri Lapierre, music by Armand Reynaud (Toulouse, June 1, 1888). Solowieff's "Cordelia" (1885) is founded on Sardou's "La Haine." Verdi at one time thought seriously of an opera, "King Lear" (see his letters published in "Re Lear e Ballo in Maschera," Citta di Castello, 1902.) "Il Re Lear," Cagnoni. "Le Roi Lear," libretto based on Shakespeare and Holinshed, by Jules and Eugène Adenis, music by Henri Charles Litolff, finished about 1890, but not yet produced (see Overture).

OVERTURES: "Le Roi Lear," Op. 4, by Hector Berlioz. "König Lear," by Amandus Leopold Leidgebel (Berlin, 1851). "Le Roi Lear," Henri Litolff (see under Operas), performed here at a Symphony Concert, April 11, 1903. "Le Roi Lear," by A. Savart (La-

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moureux Concert, Paris, March 17, 1901). "Le Roi Lear," by Mme. A. de Polignac (Paris, May 4, 1902).

SYMPHONIC POEMS: "König Lear," by Felix Weingartner (Cologne, October 20, 1896). "Le Roi Lear," by G. Alary (Paris, December 16, 1900).

SYMPHONY: "König Lear," by Ludwig Heidingsfeld (1896).

MISCELLANEOUS: "Le Roi Lear," lyric scene for bass, with chorus and orchestra, by Gustave Héquet (Paris Conservatory, 1844–45). Four Snatches sung by the Fool, act i., scene iv., in Caulfield's Collection. Numbers 1 and 2, by W. Linley, 1816, in Linley's "Dramatic Songs of Shakespeare." Two Snatches for the Fool, act ii., scene iv., in Caulfield's Collection. "St. Withold footed thrice the Wold," sung by Edgar, act iii., scene iv. Sir Henry Bishop, 1819, duet for two tenors, and sung in the "Comedy of Errors" by Messrs. Pyne and Durusett.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 61.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

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Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the

*There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged, and singed in several places, who had been at work for eight years at the grand academy of Lagado.

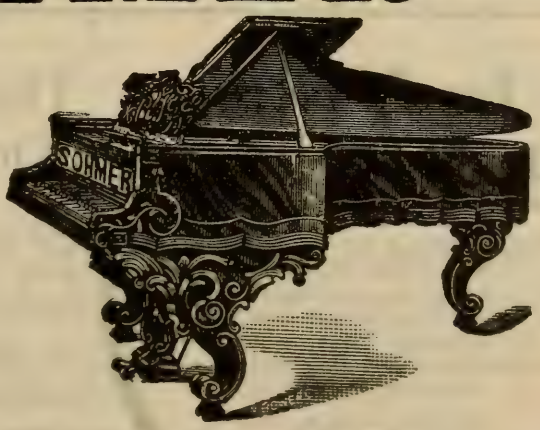
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theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In

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1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and be died miserably poor November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement (*sic*) played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concern-

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ing the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

The first movement of this concerto was played in Boston as early as November 22, 1853, by August Fries.

The concerto was played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903.

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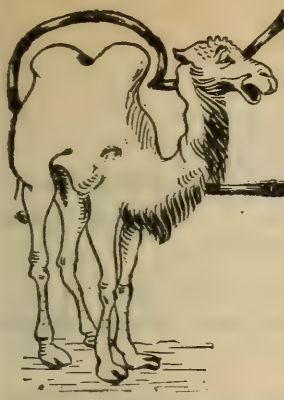
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LEGEND: "THE SERMON TO THE BIRDS BY SAINT FRANCIS OF ASSISI."

FRANZ LISZT

(TRANSCRIBED FOR ORCHESTRA BY FELIX MOTTL)

(Liszt, born at Raiding, near Ödenburg, Hungary, October 22, 1811, died at Bayreuth, July 31, 1886. Felix Mottl, born at Unter-St. Veit, near Vienna, August 24, 1856, is now living in Munich.)

One reads in "The Little Flowers of Saint Francis of Assisi,"* Englished out of the Italian by T. W. Arnold, the following legend:—

"He departed thence and came unto a place between Cannaio and Bevagno. And as with great fervor he was going on the way, he lifted up his eyes and beheld some trees hard by the road, whereon sat a

*"Il Libro de' Fioretti di San Francesco" is attributed to Ugolino Brunforte (1262–1348), the son of a noble family. He joined the order of the Brothers Minor in the Convent of Roccabruna, when he was about sixteen years old. He was elected Bishop of Teramo on account of his virtue and learning, but the Pope did not confirm the election, for he had already chosen another occupant of the see. Brunforte was elected Provincial of Macerata in 1344.

Whether the "Fioretti" was written originally in Latin or in Italian is a subject of dispute. Manzoni believes the Latin version to be the original and written by Brunforte, and the translator into Italian to have been John da San Lorenzo, a Florentine of noble family, who was Bishop of Bisignano, in Calabria, from 1354 to 1357.

A translation of Saint Francis's sermon to the birds and of the tale of the miracle that he wrought when he converted the fierce wolf of Agobio was made by Miss Louise Imogen Guiney and published privately in Boston in 1898.

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great company of birds well-nigh without number; whereat Saint Francis marvelled and said to his companions: 'Ye shall wait for me here upon the way, and I will go to preach unto my little sisters, the birds.' And he went unto the field and began to preach unto the birds that were on the ground; and immediately those that were on the trees flew down to him, and they all of them remained still and quiet together, until Saint Francis made an end of preaching: and not even then did they depart, until he had given them his blessing. And according to what Brother Masseo afterwards related unto Brother Jacques da Massa, Saint Francis went among them touching them with his cloak, howbeit none moved from out his place. The sermon that Saint Francis preached unto them was after this fashion: 'My little sisters, the birds, much bounden are ye unto God, your Creator, and always in every place ought ye to praise Him, for that He hath given you liberty to fly about everywhere, and hath also given you double and triple raiment; moreover, He preserved your seed in the ark of Noah, that your race might not perish out of the world; still more are ye beholden to Him for the element of the air which He hath appointed for you; beyond all this, ye sow not, neither do you reap; and God feedeth you, and giveth you the streams and fountains for your drink; the mountains and the valleys for your refuge and the high trees whereon to make your nests; and because ye know not how to spin or sew, God clotheth you, you and your children; wherefore your Creator loveth you much, seeing that He hath bestowed on you so many benefits; and, therefore, my little sisters, beware of the sin of ingratitude, and study always to give praises unto God.' Whereas

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Saint Francis spake these words to them, those birds began all of them to open their beaks, and stretch their necks, and spread their wings, and reverently bend their heads down to the ground, and by their acts and by their songs to show that the holy Father gave them joy exceedingly great. And Saint Francis rejoiced with them, and was glad, and marvelled much at so great a company of birds and their most beautiful diversity and their good heed and sweet friendliness, for the which cause he devoutly praised their Creator in them. At the last, having ended the preaching, Saint Francis made over them the sign of the cross, and gave them leave to go away; and thereby all the birds with wondrous singing rose up in the air; and then, in the fashion of the cross that Saint Francis had made over them, divided themselves into four parts; and the one part flew toward the East, and the other towards the West, and the other towards the South, and the fourth towards the North, and each flight went on its way singing wondrous songs; signifying thereby that even as Saint Francis, the standard-bearer of the Cross of Christ, had preached unto them, and made over them the sign of the cross, after the pattern of which they separated themselves unto the four-parts of the world: even so the preaching of the Cross of Christ, renewed by Saint Francis, would be carried by him and the brothers throughout all the world; the which brothers, after the fashion of the birds, possessing nothing of their own in this world, commit their lives wholly unto the providence of God."

The love of Saint Francis of Assisi (1182–1226) for animals of every kind is well known. Ferrand, in his "Réponse à l'Apologie pour la

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Réformation," says: "Saint Francis revolving in his mind the origin of all things, and being filled with an abundant piety, bestowed the name of brother and sister on creatures how diminutive soever they might be; the reason of his doing this was, his knowing that all those creatures issued from the same principle with himself, *i.e.*, that they were all created by God. He nevertheless embraced with greater kindness and friendship such of the animals who represented, either in themselves or by the application of the Sacred Writings, the meekness of Jesus Christ, as for instance, lambs."

This passion of Saint Francis is explained in the "Confession Catholique de Sancy": "When he preached to the fishes, it implies that, when his descendants should preach, it would be necessary for them to have dumb auditors. When he preached to them, as a miracle, that God prevented their being drowned in the deluge; this means, according to Richeome, that the miracles of the Romish Church are to proceed from natural causes. When he calls the wolves his brothers, and gives them his hand, he thereby foretells that the Franciscans would be a ravenous crew and endeavor to seize upon the innocent sheep. He calls the swallows his sisters, because his brethren, as they do, nestle themselves at the time of matins in the peasants' houses."

How much more charitable the thought of Anatole France, the most amiable of Pyrrhonists: "Saint Francis of Assisi divined in his beautiful and mystical soul the piety of animals. It is not necessary to observe for a very long time a dog to know that his soul is full of sacred terrors. The faith of the dog, like that of the child, is pronounced fetishism. It would be impossible to remove from a poodle's mind the belief that the moon is divine."

Liszt composed at Rome in 1863 two legends for the pianoforte, "The Sermon of Saint Francis of Assisi to the Birds," "Saint Francis of Paula walking on the Waves." He dedicated them to his daughter, Cosima von Bülow, and they were published in 1886. He had used the Saint's sermon-theme in his "Sun-hymn of Saint Francis of Assisi," for baritone solo, male chorus, organ, and orchestra, composed in 1862.

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(See also a theme in Liszt's "Hosannah," choral for bass trombone and organ, composed in 1862.)

Mottl has orchestrated this legend for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, two harps, strings. The score is dedicated to Mme. Daniela Thode, born von Bülow. The Saint's sermon begins with the horn, is then continued by the 'cello, and the full orchestra enters as he warms to his subject.

SYMPHONY NO. 3, IN F MAJOR, OP. 90 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed on December 3, 1883, at Vienna. The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on October 24, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beet-

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hoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This deliberate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand*. Some find here the "keynote to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "'. . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!";

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and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"* in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.



"Gott segnet dich, du wunderbares Kind."
— JOACHIM.

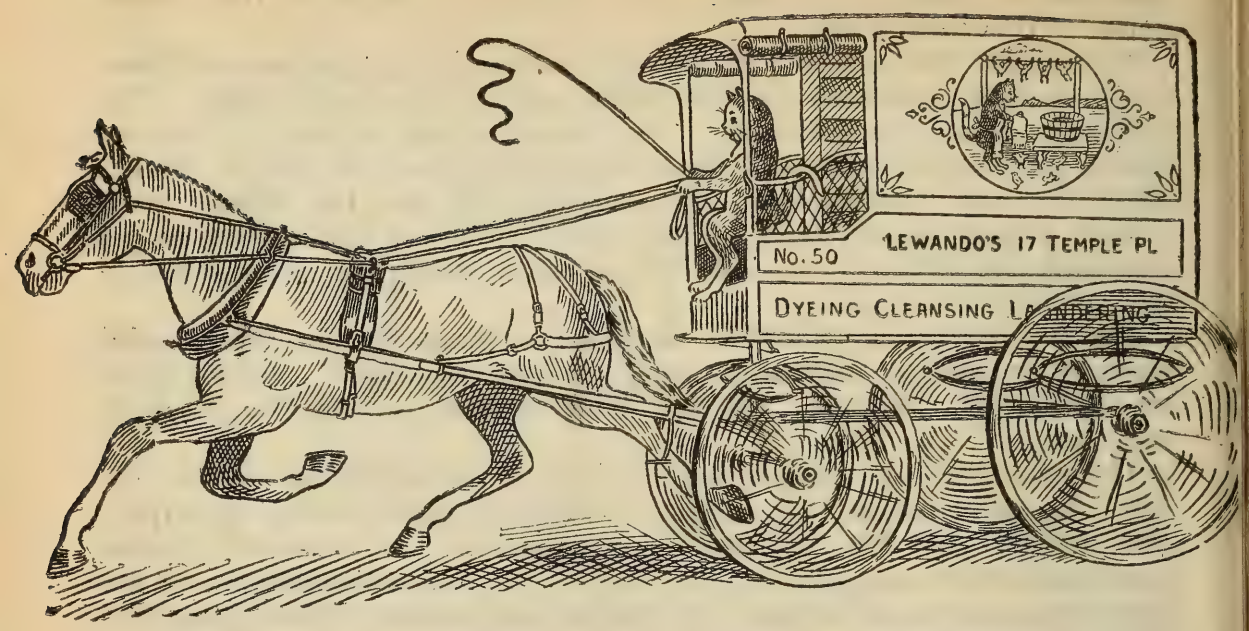
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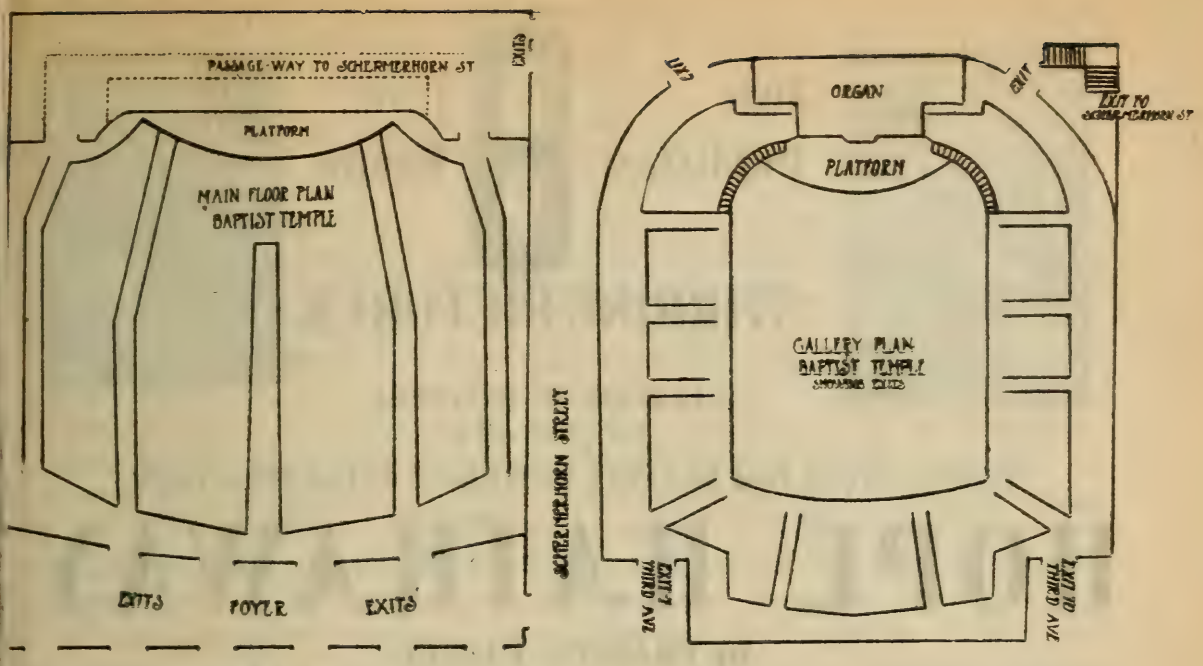


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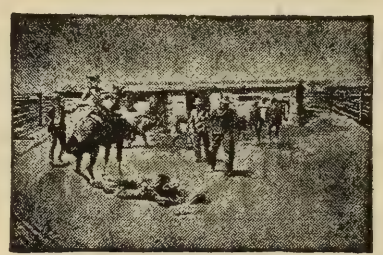
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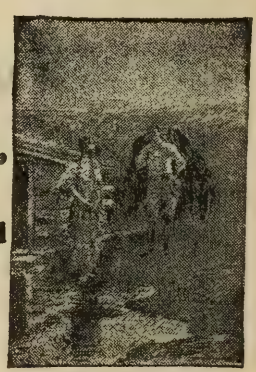
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and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves, while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

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II. Adagio.
III. Allegro vivace.
Trio: Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

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SYMPHONY IN B-FLAT MAJOR, NO. 4, OP. 60 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was written during the summer of 1806, published in 1809, and dedicated to the Count von Oppersdorf. Before working on this symphony Beethoven had spent considerable time on the Symphony in C minor, which he put aside. The first performance of the one in B-flat was at a private concert given for Beethoven's benefit in March, 1807, at Vienna. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

The first performance in Boston was probably at a concert of the Musical Fund Society on December 8, 1849.

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Some now try to account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Theresa. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

No one has written more acutely, discriminatively, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz, still the prince of critics.

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we except the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads the other more real melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty meas-

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ures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear



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'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

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Frederick Chopin

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first Allegro of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later.

He wrote on May 15 of the same year: "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the Allegro and the Adagio completely finished, I shall be without anxiety about the Finale. The Adagio is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,—for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the finale was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the finale is the most successful movement (probably because it is easily intelligible." The musical world of Warsaw—Poles, Czechs, Germans, Italians—were invited to the rehearsal with full orchestra, except trumpets and drums, September 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the Adagio would be wholly insignificant and its success doubtful. The Rondo is effective, the first Allegro vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

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The concert was given in the theatre at Warsaw on October 11, 1830. The programme was as follows:—

Symphony	*Görner*
First Allegro from the Concerto in E minor	*Chopin*
Aria with Chorus	*Soliva*
Adagio and Rondo from the Concerto in E minor	*Chopin*
Overture to "Guillaume Tell"	*Rossini*
Cavatina from "La Donna del lago"	*Rossini*
Fantasia on Polish Airs	*Chopin*

(Soliva (1792–1851) was a composer and singing-teacher. Two of his best pupils, Miss Wolków and Miss Gladkowska, sang at this concert. George Sand wrote a sonnet to him. Görner was a horn-player as well as a composer.)

The theatre was full, and Chopin, who had been exceedingly nervous, played at his ease. He played on Streicher's piano, and Soliva conducted.

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (February 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

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Symphony in E-flat major, No. 1, Op. 2 . Camille Saint-Saëns

(Born at Paris, October 9, 1835; now living at Paris.)

Saint-Saëns, composer, pianist, organist, acoustician, archæologist, playwright, comedian, caricaturist, feuilletonist, critic, traveller, amateur of art, enamoured of mathematics and astronomy, man of the world, composed five symphonies: No. 1, in E-flat major, produced in 1853 and published in 1855; No. 2, in F major, performed in 1857, was never published, and is not now owned by the composer; No. 3, in D major, performed in 1860, was also dropped overboard, and Saint-Saëns numbers the Symphony in A minor, composed in 1859, but not published until 1878, as his second; the third, according to his catalogue, is the one in C minor, dedicated to the memory of Liszt, composed in 1886 and produced at London in the same year.

This first symphony, from which the Allegretto played at this concert is taken, was produced in the composer's eighteenth year at Paris, December 18, 1853, by the Société Sainte-Cécile, Seghers* conductor.

It is not the duty of the compiler of a programme-book to point out the merits or the faults of a composition that is to be played. He should acquaint the reader, when the work is comparatively or wholly unknown, with the nature of the subject treated musically, with the character of the composer, with the circumstances that led to composition, with a description of the musical character of the work itself. He should endeavor to create a bond of sympathy between composer and hearer. No audience wishes to be surprised. It should know what manner of man the unknown composer is, what led him to compose the particular work, what his purpose was in the expression of his thoughts. The following contemporary account, written by Henri

*François Jean Baptiste Seghers, violinist and conductor, was born at Brussels, January 17, 1801, and died at Margency, near Paris, February 2, 1881. He studied with Gensse at Brussels, and at the Paris Conservatory with Baillot. He was one of the founders of the Conservatory concerts and a member of the orchestra until 1848. In 1849 he founded the Saint Cecilia Society, which he conducted until 1854, when he withdrew from an active musical career, and the society quickly disbanded. He brought out many works of the young French composers of his period, and he was instrumental in acquainting Parisian audiences with orchestral compositions by Weber, Mendelssohn, Schubert, and Schumann.

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Blanchard,* of the performance of Saint-Saëns's first symphony is, therefore, not impertinent.

It may first be said that the programme of this concert in 1853 included an overture by Théodore Gouvy, Berlioz's "Flight into Egypt," andante-scherzo from a symphony by Georges Mathias, and "Peter the Hermit,"—a scene for baritone by Gounod, sung by Bussine. Blanchard wrote as follows:—

"The curious piece of the concert was the symphony composed and sent in, according to the programme, by an anonymous composer. He is, one assures us, a young composer-pianist, pupil of M. Stamaty, who had sent this symphony to the competition opened in Brussels for the celebration of the wedding of the Prince of Brabant. The symphony was not admitted. A bank-note of 500 francs was inclosed with the manuscript. This was a way of putting one's name to the manuscript, because the two numerals of this singular letter of recommendation are, in pronunciation, the name of the young composer. But we may say, to quote Molière's Alceste, with a slight variation: 'Passons, monsieur; le nom ne fait rien à l'affaire.'

"Has the anonymous or pseudonymous made a master-work? No. Has he produced only a mediocre work? Again, no. The first movement is thematically vague and without character. Our young composers to-day neglect especially thematic material, or they do not invent themes that are frank, original, well defined. We hasten to add that the scherzo is charming; it is melodically a bijou, and constructed after the manner of Haydn. The idea is clear, and the treatment is

*Henri Louis Blanchard, violinist, composer, critic, dramatist, essayist, born at Bordeaux, February 7, 1778, died at Paris, December 18, 1858. He studied the violin with his father and Rodolphe Kreutzer, and counterpoint and fugue with Walter, Méhul, and Reicha. He was conductor of the Variétés from 1818 to 1829, and wrote many melodies of distinction for vaudevilles. He also wrote violin duets, string quartets, concertini and other pieces for violin, quartets for four violins (one of which has for a finale a fugue with four subjects). He wrote several dramas and some light operas. As music critic, he contributed voluminously to Parisian journals. As a critic, he was held in high esteem. Fétis hints that he dissipated his indisputable talents.

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lovely, gay, witty. If the melodic thought resembles somewhat that of Berlioz's 'Pilgrim March' in 'Harold,' the approach does not degenerate into identity; the reminiscence is only vague. The adagio, or andante, is of a beautiful character. It is melodically and harmonically grandiose,—a hymn fully charged with religious feeling. Here are two very remarkable movements. The finale is not of the same height. It is boisterous, brilliant, in fugal style, but in the retrospective style. The composer has aimed at effect in putting two orchestras together, but he does not achieve his aim, unless he had the intention of making this finale serve as an overture to Shakespeare's comedy, 'Much Ado about Nothing.'

"This finale, besides other elements of success, had that of instruments by Sax, which constituted the second orchestra, a brilliant auxiliary, which, well directed, as ever, by M. Mohr, infused brilliant sonority into the finale of the new work, which promises, one may say, another good composer to Belgium."

This bank-note of 500 francs was inclosed in a letter to the Society of Saint Cecilia, and the letter ran as follows: "As this symphony is not easy to perform, and as several extra rehearsals will be necessary, here is a note of 'cinq cents.'" A flourish was added to the two last words, as to a signature. The pun was characteristic of Saint-Saëns.

The symphony, dedicated to Seghers, is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, two or four bassoons, four horns, two trumpets, two cornets-à-pistons, one bass saxhorn, one double-bass saxhorn, three trombones, two sets of kettledrums, cymbals, four harps, strings.

In spite of Henri Blanchard's remarks about the thematic "vagueness" of the first movement of this symphony, audiences of to-day will have little or no difficulty in recognizing the themes in their expo-

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sition and development. The movement opens, E-flat, Adagio, with eight measures of what might be called an introduction, in which there is a hint at the first theme of the allegro immediately following, but this adagio interrupts later the movement, and more than once. The first theme of the allegro is announced piano by the strings with a little counter-theme. The second movement is a march-scherzo, G major, Allegretto scherzando, 2-2, in which the first theme is given to the solo oboe, then to flutes, and then to strings with wood-wind. There is a secondary theme of Mendelssohnian flavor,—indeed, this flavor is in the other movements. The third movement, Adagio, E major, 9-8, develops a song of muted strings, announced by a clarinet phrase, and the repetition is accompanied by the harp. The Finale, E-flat, Allegro maestoso, 4-4, is in march form, but there is an allegro fugato, and in the boisterous tutti the instruments of Sax give formidable sonority.

What was the boyhood of Saint-Saëns, that led to such a serious work at an early age? He was born of a Norman family, and his father, who held a governmental position, died soon after the boy's birth. The mother, a painter, and a grand-aunt, a musician, reared the child, who was extremely delicate. His ear was precociously sensitive. He was happy, comparing the differences in timbre of the striking clocks of the house, in fixing the tone of any sonorous object. His sense of rhythm was such that, hearing a caller walk in an adjoining room, the boy exclaimed: "That man makes a quarter note and an eighth when he walks"; for the caller limped. Saint-Saëns's great-aunt gave him his first pianoforte lessons when he was three years old, and a few years later he could play from an operatic score of Grétry.

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When he was seven years old, he took pianoforte lessons of Stamaty.* On May 6, 1846, described by a contemporaneous newspaper as "le petit Saint Saëns," he gave his first concert in a public hall, Pleyel's, in Paris. His mother in April of the same year had invited guests to her house to hear him play with his teacher a sonata for four hands by Mozart, a concerto by Bach, Beethoven's Concerto in C minor, and pieces by Bach.

The boy studied composition with Maleden,† and afterward entered the Paris Conservatory as a pupil of Halévy in composition and of Benoit for the organ. He took the first prize for organ in 1851. At that time members of the composition class at the Conservatory were excluded from the rehearsals of the famous concerts. They were deprived, to use Saint-Saëns's own words, "of the best possible means of learning something when the means was within their reach. The temptation was to me irresistible; I sneaked into the lobby, I hid myself in a box; I always managed to get some scraps of music, and I brought back to the class an odor of Beethoven and of Mozart which smelt of heresy and the stake."

*Camille Marie Stamaty was born at Rome, March 25, 1811; he died at Paris, April 19, 1870. Highly educated and destined for the diplomatic service, he did not enter on the career of a musician until 1831. He made his début, a pupil of Kalkbrenner, at Paris in 1835, and played a concerto of his own composition. He was much esteemed as pianist and teacher. His most famous pupils were Saint-Saëns, Gottschalk, and Mme. de la Frégeollière.

†Maleden, born at Limoges about 1806, studied at Paris with Fétis and at Darmstadt with Gottfried Weber. He founded at Limoges a music school, which was so successful that he transferred it in 1841 to Paris. Highly esteemed as a teacher, he wrote treatises on harmony and counterpoint.

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In the year 1852, the year of this first symphony, Saint-Saëns presented himself as a candidate for the *prix de Rome.* The poem to which he set music was Rollet's "Le Retour de Virginie." The first prize was awarded to Léonce Cohen (1829–84), who was afterward a violinist at the Vaudeville and the Théâtre Italien and the composer of two little operettas. Saint-Saëns presented himself again in 1864, when the first prize was given to Charles Victor Sieg (1837–99), afterward an organist, an inspector of singing in the schools of Paris, and the composer of some piano pieces. "The whirligig of time brings in his revenges." In 1904 Saint-Saëns is urged to take charge of the Académie de France at the Villa Medicis in Rome.

In 1852 Saint-Saëns sent an "Ode to Saint Cecilia" in a competition established by the Société Sainte-Cécile. He triumphed over twenty-two competitors, and the ode was performed by the society December 26, 1852. This ode was never published. Saint-Saëns's Op. 1, according to the catalogue, is "Drei Stuecke für Harmonium: Méditation, Barcarolle, Prière," composed in 1852 and published in in 1858. In 1853 he was appointed organist of the Church Saint-Merry.

The Symphony in E-flat was revived in 1872 (February 16) at a Pasdeloup concert, when the critics found in it the atrocious crimes of youth. It was again revived at a sacred concert of the Opéra, April 2, 1896.

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Italian Caprice for Orchestra, Op. 45 . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky wrote to Mrs. von Meck in October, 1879: "Only another month, and I shall be in Naples. I await the day, as a child looks forward to its birthday and the gifts that come with it." He first went to Berlin, where he stayed only a day or two: "The longer I live, the more disagreeable to me is human society. There is no doubt of my affection for Kotek,* but his chatter tires me as much as the severest physical labor." He sojourned in Paris for a fortnight, was in Turin in December, and he then lived in Rome until early in March, 1880. He and his brother Modest lived in Rome quietly at the Hotel Costanzi, Via S. Nicolo di Tolentino. This trip to Italy was by no means his first.†

He wrote to Mrs. von Meck, February 17, 1880: "I am still in the nervous and excited condition which I have already described to you, yet I work with considerable success, so that I already have made the sketches for an 'Italian Fantasia on Folk-songs.' Thanks to the beautiful tunes, some of which I have taken in part from collections, some of which I have heard with my own ears in the street, this Fantasia will be very effective." About a fortnight before this he had written to Jurgenson,‡ his publisher: "Tremble, dear friend! Besides

*Joseph Kotek, violinist, born October 25, 1855, at Kamenez-Podolsk, died at Davos, January 4, 1885. He studied at the Moscow Conservatory and with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music in Berlin. He was the leader of a string quartet, and he composed studies, solo pieces, and duets for his instrument. As a violinist, he was icily technical. Tschaikowsky was fond of him, and in his later years could not speak of him without tears.

†He visited Italian cities in 1872, 1873, 1874, 1877, 1878.

‡Peter Jurgenson, born at Reval in 1836, went, a poor boy, to Moscow, where he founded in 1861 a great music-publishing house, to which a printing establishment was added in 1867. He died at Moscow, January 6, 1904. He was intimate with Tschaikowsky, and the correspondence between them reveals him as sympathetic and generous.

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The orchestration was not completed until in May, when Tschaikowsky was at home, at Kamenka. He wrote to Mrs. von Meck: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant. I shall make a four-handed arrangement of it, and I shall endeavor to make it as easy as possible. I have not been well of late; I sleep badly, am excited at any moment without any reason, and I feel a vague fear: in a word, again nerves. I do not give way to them, however, and I remain victor also in the battle with my nervousness." In August, 1880, he wrote Jurgenson that the Caprice could be published, and that he had suggested to Bilse,† of Berlin, who wished to

*This concerto is the Second, Op. 44, dedicated to N. Rubinstein. It was played for the first time by Serge Taneïeff, May 30, 1882, at St. Petersburg, under Anton Rubinstein's direction.

†Benjamin Bilse was born August 17, 1816, at Liegnitz, where he died, July 13, 1902. The city musician in his native town, he brought his orchestra to such a state of proficiency that he gave concerts with it at the Paris Exhibition of 1867. In 1868 he made Berlin his home, and was conductor of the concerts at the Konzerthaus until 1884, when he resigned his position and retired to Liegnitz. His Berlin orchestra was celebrated, and such virtuosos as Ysaye and Cesar Thomson were his concert-masters. Prominent members of the Boston Symphony Orchestra of past years once played under Bilse. As a conductor, Bilse was rigid, a

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perform some of his works, this Caprice, the Fourth Symphony, the Suite, and the "Tempest" fantasia overture.

The Italian Caprice was produced at Moscow, December 18, 1880, at a concert conducted by N. Rubinstein. It was received enthusiastically by the audience, and the professional critics were at loggerheads in their judgments. Performed at St. Petersburg, December 7, 1881, it pleased neither public nor critics.

The first performance in New York was at a concert of the Symphony Orchestra, led by Mr. Walter Damrosch, at the Metropolitan Opera House, November 6, 1886.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 23, 1897. It was performed here by this orchestra on October 14, 1899.

The Caprice, dedicated to Karl Davidoff, the distinguished 'cellist (1838–89), is scored for three flutes (one of which is interchangeable

very martinet, and he conducted with his face toward the audience; but he had great authority and control, and he had excellent judgment in the selection of his men. He was a warm friend of the younger and more daring composers; he welcomed the French and the Russians; he gave Wagner the room that was denied by others, so that Wagner led Bilse's orchestra when the prelude to "Die Meistersinger," the funeral music from "Gotterdammerung," music from "Siegfried," etc., were played for the first time in Berlin. An amusing account of social life at this Konzerthaus of the "Orchestral Knitting-and-Roast Veal Association" is in Beatty-Kingston's "Music and Manners," vol. i. pp. 357–362. Tschaikowsky visited the Konzerthaus on his return from this sojourn in Italy. He wrote to his brother Modest, March 16, 1880: "I went to Bilse's. The large and handsome hall made a singular impression on me. The hall was soaked with the smell of bad cigars and food, and women knitting sat by men who were drinking. After Italy, where we almost always were in the fresh air, this was most repugnant. On the other hand, the orchestra was excellent, and so were the acoustic properties and the programme. I heard Schumann's 'Genoveva' and the 'Mignon' overtures, also an exceedingly clever potpourri, and was well satisfied."

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The Caprice opens andante, un poco rubato, A major, 6-8, with a trumpet fanfare. Modest Tschaikowsky says this fanfare is a signal of Italian cavalry, which Peter heard every evening at Rome, for the barracks of the Royal Cuirassiers were near the Hotel Costanzi.* On the last note, E, of this fanfare, wind instruments enter with the chords of C major, G major, A minor, E major. Horns, trumpets, bassoons, and other wind instruments begin a marked rhythmic accompaniment, over which the chief theme of the andante, a mournful melody, is sung by strings. This theme is repeated, with a broader and still more expressive sweep. Then comes with a tremolo of strings a thematic variation, a canonic development between flutes and oboes. There is a crescendo. The fanfare is repeated. The characteristic rhythmic accompaniment enters, now in the strings, and the chief theme is sung by English horn and bassoon.

The movement changes to pochissimo più mosso, A major. A new theme enters and is developed by various wind instruments. This theme has the characteristics of a Neapolitan folk-song, and is announced by cornets-à-pistons. The figuration is more and more elaborate until the theme halts with a violent rhythm of full orchestra (E-flat major).

The following allegro moderato in D-flat major—it begins in E-flat major—has for its chief theme a wild melody of a gypsy nature, sung by flutes and violins over a string accompaniment. The contrasting

*For interesting tables in notation of Italian military calls and signals from early times see Georges Kastner's "Manuel General de Musique Militaire" (Paris, 1848), the Appendix, pp. 31–36. Among later books on the history of military music J. A. Kappey's "Military Music," published by Boosey & Company, London, deserves mention.

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theme in D-flat major is a characteristically sentimental ditty, such as may be heard in the street of any Italian city. This melody is given to the strings and is developed elaborately. It dies away in the horns, and the mournful theme of the Introduction is heard (andante).

The Finale is in the form of a tarantella, presto, A minor, 6-8.

The tarantella, a most lively Neapolitan dance in triplets, was so called because it was popularly supposed to be a remedy against the bite of the tarantula. Tarantella tunes of the seventeenth century, however, are not always in triplets. Much has been written by learned men concerning the origin of the superstition concerning the healing of the tarantula's bite, which is not now held to be poisonous. The involuntary dance of the victim, akin to that of the St. Vitus dance, at one time a veritable mania (see Dr. Hecker's "Die Tanzwuth"), has been explained as the result of acute melancholy of the male and of hysteria of the woman. Music had for centuries been used as a remedy against all kinds of disease. Serao was probably the first to conduct a strictly scientific investigation of this Italian dancing mania, and he published at Naples his observations and conclusions in 1742, "Lezzioni Accademiche sulla Tarantola." The victims of this disease are still known as *tarantolati*, and the form of the dance is most familiar in modern music. They that wish to acquaint themselves with the curious remarks of the old writers should consult Kircher's "De Arte Magnetica" (Rome, 1654), Serao's book above referred to, Kastner's "Danses des Morts" (Paris, 1852), treatises by Cardan, Porta, and forgotten treatises and essays quoted by P. Lichtenthal in "Der musikalische Arzt" (Vienna, 1807).

The best description of the dance itself is in Mme. de Staël's "Corinne." The madness of the movements was undoubtedly beneficial to the supposed victims. An English writer treating of this subject is reminded of the lean and yellow young Englishman, who at a ball in Paris repeatedly asked the stoutest woman in the room to dance with him. The alarmed aunt finally went up to him and asked the indefatigable Englishman what his intentions were: "Is this with a

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view toward marriage?" "No, madame, with a view toward perspiration."

The Neapolitan dance gradually became more graceful in its wildness, and in 1849 one Michaud, a dancing teacher of London, attempted to introduce in Paris a *tarentelle valse* for use in the salon. Desrat says the dance was graceful, but too difficult, and it did not meet with the success it deserved.

Monnier described the modern Neapolitan tarantella as follows: "I hear the tabour calling to arms—the tabour and the castanets—that joyous tabour of long descent, as ancient, says Bidera, as Cybele—but Bidera loves to make all things old! Yet the tabour is at least as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchante, whose light fingers shake it. Follow the sound: it is the tarantella! The dancers salute each other, dance timidly awhile, withdraw a little, return, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways, as in the scene between Gros-René and Marinette:—

"J'aime le bruit de tambourin.
Si j'étais fille de marin,
Et toi pêcheur, me disait-elle,
Toutes les nuits, joyeusement,
Nous danserions, en nous aimant;
La Tarentelle!

"This is what one sees in royal Naples on the eve and day of Piedigrotta."

There is a tarantella dance in Persia. "If any one has been poisoned by the spider called stellis, he is advised to dance to the sound of music.".

Tschaikowsky's tarantella theme is worked up with great vivacity. At last the sentimental theme is given out with deliberate brutality by the whole orchestra (allegro moderato, B-flat major). The coda begins presto, A major, with an organ-point of drums and basses, at first *pp*, then swelling to the full orchestral force; the dance is madder and madder till it ends prestissimo, 2-4.

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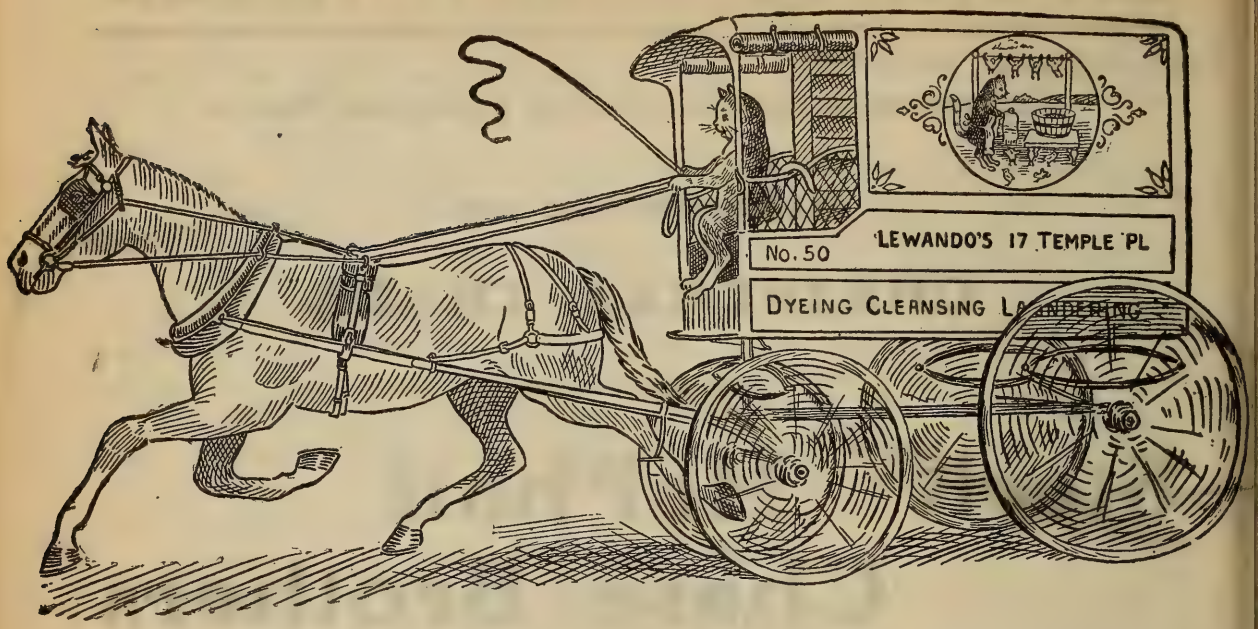
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Letters written by Tschaikowsky give many details of his sojourn at Rome in 1879–80. His moods were capricious. He found pleasure chiefly in walking. The only music that interested him was the street music. He wrote to Mrs. von Meck of a church service: "A mass was sung a capella and with organ; wholly modern music, not at all suited to the church, but it was finely performed. What voices there are in Italy! The solo tenor had an operatic, wretched aria, but his voice was so noble that I was enchanted. . . . I have now a very good pianoforte. I obtained some volumes of Bach at Recordi's, and I play a great deal alone and also four-handed with my brother Modest, but I cannot work. Rome and Roman life are too characteristic, too manifold and noisy, for me to sit at the writing-table. . . . There is no music in Rome, therefore we must content ourselves with our own. Last evening while we were playing zealously a very good arrangement of Beethoven's E-flat major quartet, some one broke in upon us and asked us to stop, for an old General in the room below could not sleep. This is one of the disagreeable features of hotel life." He was delighted with folk-songs sung by the young Amici, now a celebrated guitar teacher in Rome.

He read Ampère's "Histoire romaine à Rome," and was hugely interested in the Forum. It was his habit to leave his bed at nine A.M., drink tea, work, and take a walk. He ate his luncheon about half-past twelve, took a longer walk, and at four played the pianoforte or wrote letters. He dined at six at the table d'hôte,—"I avoid stubbornly all conversation and in silence eat for three"; he then either went for a walk or read. He did not visit the theatre, and he never went to bed before two in the morning.

The busts of the Roman emperors fascinated him. "How characteristic they are! How disgusting, bestial, sensual, dull, is Nero's face! How sympathetic that of Marcus Aurelius, how beautiful that of the elder Agrippina, how repulsive that of Caracalla! Some of the faces do not agree with one's previous idea. For example, the face of Julius Cæsar is devoid of greatness and power; he looks very much like a Russian state-councillor. And Trajan? Who would believe, looking at this narrow forehead, projecting chin, and common, ordinary expression, that the original of this bust was a great man?"

A visit to a gallery soon tired him. At first he could not understand the grandeur of Michael Angelo. He was interested, but not enchanted. He preferred the works of Raphael, "this Mozart of painting." Yet he was eager to learn in appreciation. "I cannot go every day to the Vatican, for there are so many other interesting things, and I ought daily to work, read, walk. I do not think I could live here for a long time. There is not time for reflection, for meditation. I should prefer Florence as a dwelling-place; it is quieter there. Rome is richer and more magnificent, Florence more sympathetic."*

As we have seen, his health was poor in Rome, and he was mentally a sick man. He wrote January 23, 1880: "My sister is sick, her daughter is also sick, and yesterday I heard of my father's death. He was eighty-five years old, so that the news was not surprising, but he was so good and so kind, and I loved him so much, that I am bitterly sorry I shall never see him again." Soon afterward he was profoundly

*In a letter addressed to Modest, May 9, 1874, Tschaikowsky wrote from Florence: "I hate Rome, also Naples—the devil take them. There's only one city in the world with the possible exception of Paris—and that is Moscow." Florence was a city, however, very dear to him.

impressed by Michael Angelo's "Moses": "Some say the work has failings. That reminds me of old Fétis, who set himself to find irregularities in Beethoven, and declared triumphantly he had found in certain chord-inversions of the 'Eroica' offences against *bon goût.*"

It took him some time to become accustomed to the wild Carnival scenes, but he concluded that it was a natural part of life in such a climate. "Very probably our clowns in their booths the week before Lent, the toboggan-slides, the swings, and the drunken folk would seem still wilder to a transplanted Roman. . . . The jollity of these Romans is frank and spontaneous. There is no need of strong drink and wine, it is breathed in with the very air."

He wrote Mrs. von Meck, February 16, of a delightful walk in the country and of a visit to the Palazzo Borghese, where he liked especially Correggio's "Danaë": "Should not man, living like this, be most happy by reason of the many beautiful impressions made by nature and art? Yet a mysterious worm eats into my heart. . . . O God, what an unfathomable and complex machine is the human organism! Never will any one solve the mystery of the causes of the different appearances of the spiritual and the material life. And how shall any one draw the boundary between the spiritual and the physiological appearances of our life?" He was depressed by news of an attempt on the life of the Tsar: "One does not know whether to wonder more over the audacity and the might of the vulgar murderous band or over the impotence of the police and all others whose duty it is to protect the Tsar's life. One asks instinctively. How will this all end?"

Shortly before he left Rome he wrote Modest: "Yesterday I went on foot to the Vatican and sat for a long, long time in the Sixtine Chapel. There was worked a miracle: for the first time in my life, I allowed myself to be hurried by painting to a genuine artistic ecstasy. What if one accustomed himself little by little to the painter's art. There was a time when all this seemed ridiculous to me."



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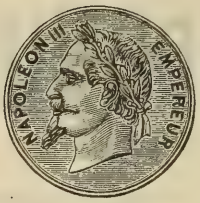
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I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
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Overture to the Opera "Oberon" . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act

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ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

It may here be said that "a new version" of "Oberon," with the libretto revised by Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day."

The story was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as



snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.



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Johannes Brahms

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This concerto was first played in Boston by Mr. B. J. Lang, with the Boston Symphony Orchestra under Mr. Georg Henschel, on March 15, 1884.

The first movement, Allegro non troppo in B-flat major (4-4 time), opens without slow introduction, with some preluding hints at the first theme. The horn first gives out one phrase alone, and is immediately answered by the pianoforte in full harmony; another phrase of the horn is answered in the same way by the solo instrument, and then the wood-wind, reinforced later by the strings, completes the period. Then follows some cadenza-like passage-work on the pianoforte alone, leading up to a short tutti ritornello of the orchestra, in which the first theme the second theme (in the dominant, F major), a more nervous subsidiary, and the conclusion-theme are very concisely exposed. Here Brahms has reduced the orchestral ritornello to its most laconic proportions: instead of making it comprise the fully developed first part of the movement,—to be repeated according to concerto tradition by the solo instrument,—he has reduced it to the simplest and most concise exposition of the thematic material to be developed in the movement. It will be remembered that, in the traditional form of the concerto, the orchestral ritornello comprised the whole of the first part of the movement, up to the "repeat"; then the solo instrument came in, and the repetition of the first part was carried out by it and the orchestra together—generally with considerable variation in the matter of ornamental figural detail. But in this concerto of Brahms's we do not get the full development of the first part of the movement until after the entrance of the pianoforte; as I have said, the ritornello gives

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but the barest exposition of the thematic material, the development comes with the "repeat." And the development is here very full and extended, the successive apparitions of the several themes being interspersed with long stretches of elaborate passage-work; the conclusion-theme appears in the orchestral tutti,—ushered in by a deceptive cadence to D-flat major, instead of by the authentic cadence to F major (dominant of the principal key) which one is led to expect,—which tutti at once forms the concluding period of the first part of the movement and leads over to the free fantasia.

The free fantasia is long and elaborate, ending pianissimo with some beautiful arpeggio effects in the solo instrument, and leading over directly to the re-entrance of the first theme in the tonic. The third part of the movement begins much as the movement itself did; but after a few measures the development falls into the lines laid out in the "repeat" of the first part, and adheres to them pretty closely, allowance being made for the usual changes of key. The coda begins where the conclusion-theme came in as an orchestral tutti at the end of the first part; only it is now the first theme that comes in, not the conclusion-theme. This coda is rather in the shape of decrescendo passage-work, embroidered with flowing arpeggj in the pianoforte, than in that of a gradual climax. A few measures of sudden fortissimo end the movement.

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The second movement, Allegro appassionato in D minor (3-4 time), is in the form of a scherzo, a middle passage in D major forming the trio. Form and development are quite regular, according to traditional models; only, the development is unusually extended.

The third movement, Andante in B-flat major (6-4 time), opens with the exposition and extended development of the profoundly expressive principal theme by the orchestra; the melody is at first sung by a solo 'cello, accompanied by the other strings, and then passes into the first violins and bassoon in octaves, to a similar accompaniment. This melody is in so curiously syncopated a rhythm that the ear is constantly in doubt whether it is really in 6-4 or 3-2 time. The pianoforte comes in after the closing cadence with some free preluding passages that remind one a little of the first entrance of the solo instrument in the slow movement of Beethoven's E-flat major concerto. Then the orchestra takes up the principal theme again, and carries it through once more against now brilliant and energetic, now placid and reposeful figuration in the pianoforte, at first in B-flat major, then in B-flat minor. A brief transitional period in B major leads to the final return of the theme—at first in B major, but soon falling back into the tonic B-flat major. It is now developed as a coda by the orchestra against trills and arpeggj in the pianoforte.

The fourth movement, Allegretto grazioso in B-flat major (2-4 time), is in a free rondo form. There are three contrasted themes: a bright, sprightly first theme, given out by the pianoforte, and extendedly developed by it and the orchestra; a more cantabile second theme in thirds and sixths, evidently Hungarian in character, given out in alternation by the strings and wood-wind to a double-shuffle arpeggio accompaniment in the pianoforte; and a light, playful third theme, first played by the pianoforte to a pizzicato accompaniment in the strings. These three themes are worked out with great elaboration, and many contrasts of coloring and figural device. A long coda, Un poco più presto, brings the movement to a brilliant close.

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Legend: "The Sermon to the Birds by Saint Francis of Assisi."

Franz Liszt

(Transcribed for orchestra by Felix Mottl.)

(Liszt, born at Raiding, near Ödenburg, Hungary, October 22, 1811, died at Bayreuth, July 31, 1886. Felix Mottl, born at Unter-St. Veit, near Vienna, August 24, 1856, is now living in Munich.)

One reads in "The Little Flowers of Saint Francis of Assisi,"* Englished out of the Italian by T. W. Arnold, the following legend:—

"He departed thence and came unto a place between Cannaio and Bevagno. And as with great fervor he was going on the way, he lifted up his eyes and beheld some trees hard by the road, whereon sat a great company of birds well-nigh without number; whereat Saint Francis marvelled and said to his companions: 'Ye shall wait for me here upon the way, and I will go to preach unto my little sisters, the birds.' And he went unto the field and began to preach unto the birds that were on the ground; and immediately those that were on the trees flew down to him, and they all of them remained still and quiet together, until Saint Francis made an end of preaching: and not

*"Il Libro de' Fioretti di San Francesco" is attributed to Ugolino Brunforte (1262–1348), the son of a noble family. He joined the order of the Brothers Minor in the Convent of Roccabruna, when he was about sixteen years old. He was elected Bishop of Teramo on account of his virtue and learning, but the Pope did not confirm the election, for he had already chosen another occupant of the see. Brunforte was elected Provincial of Macerata in 1344.

Whether the "Fioretti" was written originally in Latin or in Italian is a subject of dispute. Manzoni believes the Latin version to be the original and written by Brunforte, and the translator into Italian to have been John da San Lorenzo, a Florentine of noble family, who was Bishop of Bisignano, in Calabria, from 1354 to 1357.

A translation of Saint Francis's sermon to the birds and of the tale of the miracle that he wrought when he converted the fierce wolf of Agobio was made by Miss Louise Imogen Guiney and published privately in Boston in 1898.

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even then did they depart, until he had given them his blessing. And according to what Brother Masseo afterwards related unto Brother Jacques da Massa, Saint Francis went among them touching them with his cloak, howbeit none moved from out his place. The sermon that Saint Francis preached unto them was after this fashion: 'My little sisters, the birds, much bounden are ye unto God, your Creator, and always in every place ought ye to praise Him, for that He hath given you liberty to fly about everywhere, and hath also given you double and triple raiment; moreover, He preserved your seed in the ark of Noah, that your race might not perish out of the world; still more are ye beholden to Him for the element of the air which He hath appointed for you; beyond all this, ye sow not, neither do you reap; and God feedeth you, and giveth you the streams and fountains for your drink; the mountains and the valleys for your refuge and the high trees whereon to make your nests; and because ye know not how to spin or sew, God clotheth you, you and your children; wherefore your Creator loveth you much, seeing that He hath bestowed on you so many benefits; and, therefore, my little sisters, beware of the sin of ingratitude, and study always to give praises unto God.' Whereas Saint Francis spake these words to them, those birds began all of them to open their beaks, and stretch their necks, and spread their wings, and reverently bend their heads down to the ground, and by their acts and by their songs to show that the holy Father gave them joy exceedingly great. And Saint Francis rejoiced with them, and was glad, and marvelled much at so great a company of birds and their most beautiful diversity and their good heed and sweet friendliness, for the which cause he devoutly praised their Creator in them. At the last, having ended the preaching, Saint Francis made over them the sign of the cross, and gave them leave to go away; and thereby

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all the birds with wondrous singing rose up in the air; and then, in the fashion of the cross that Saint Francis had made over them, divided themselves into four parts; and the one part flew toward the East, and the other towards the West, and the other towards the South, and the fourth towards the North, and each flight went on its way singing wondrous songs; signifying thereby that even as Saint Francis, the standard-bearer of the Cross of Christ, had preached unto them, and made over them the sign of the cross, after the pattern of which they separated themselves unto the four-parts of the world: even so the preaching of the Cross of Christ, renewed by Saint Francis, would be carried by him and the brothers throughout all the world; the which brothers, after the fashion of the birds, possessing nothing of their own in this world, commit their lives wholly unto the providence of God."

The love of Saint Francis of Assisi (1182–1226) for animals of every kind is well known. Ferrand, in his "Réponse à l'Apologie pour la Réformation," says: "Saint Francis revolving in his mind the origin of all things, and being filled with an abundant piety, bestowed the name of brother and sister on creatures how diminutive soever they might be; the reason of his doing this was, his knowing that all those creatures issued from the same principle with himself, *i.e.*, that they were all created by God. He nevertheless embraced with greater kindness and friendship such of the animals who represented, either in themselves or by the application of the Sacred Writings, the meekness of Jesus Christ, as for instance, lambs."

This passion of Saint Francis is explained in the "Confession Catholique de Sancy": "When he preached to the fishes, it implies that, when his descendants should preach, it would be necessary for them to have dumb auditors. When he preached to them, as a miracle,

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that God prevented their being drowned in the deluge; this means, according to Richeome, that the miracles of the Romish Church are to proceed from natural causes. When he calls the wolves his brothers, and gives them his hand, he thereby foretells that the Franciscans would be a ravenous crew and endeavor to seize upon the innocent sheep. He calls the swallows his sisters, because his brethren, as they do, nestle themselves at the time of matins in the peasants' houses."

How much more charitable the thought of Anatole France, the most amiable of Pyrrhonists: "Saint Francis of Assisi divined in his beautiful and mystical soul the piety of animals. It is not necessary to observe for a very long time a dog to know that his soul is full of sacred terrors. The faith of the dog, like that of the child, is pronounced fetishism. It would be impossible to remove from a poodle's mind the belief that the moon is divine."

Liszt composed at Rome in 1863 two legends for the pianoforte, "The Sermon of Saint Francis of Assisi to the Birds," "Saint Francis of Paula walking on the Waves." He dedicated them to his daughter, Cosima von Bülow, and they were published in 1886. He had used the Saint's sermon-theme in his "Sun-hymn of Saint Francis of Assisi," for baritone solo, male chorus, organ, and orchestra, composed in 1862. (See also a theme in Liszt's "Hosannah," choral for bass trombone and organ, composed in 1862.)

Mottl has orchestrated this legend for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, two harps, strings. The score is dedicated to Mme. Daniela Thode, born von Bülow. The Saint's sermon begins with the horn, is then continued by the 'cello, and the full orchestra enters as he warms to his subject.

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ENTR'ACTE.

THE ABSOLUTE AND THE DRAMATIC IN MUSIC.

BY VERNON BLACKBURN.

The absolute and the dramatic in music are such totally different things, and yet come so certainly from the same source, that in their connection one can, by way of appropriate quotation, attach to them Wordsworth's phrase: "Like, yet oh! how different!" It is very rare that the master of dramatic music is also a master of absolute music. History in music alone proves that fact. Out of the dim historical records of music in the past one constantly sees the struggle between the two forms of the same art by the fact of each making attempt to show a brave front as a separate and individualized achievement.

In Plain-Song, for example, there are examples of both endeavors. It is true that the tendency of this ancient music is towards the absolute in music. Now and again, in some hymn to the Martyrs of Christianity, there breaks forth a martially dramatic sound; and again, in some virginal chant, you encounter a tenderness and a purity of intonation that surely belongs to the supernal drama which so many have tried to reach through peaceful issues, through quiet and confident sentiments of worship. But, on the other hand, there is a wide and extensive field of musical art which, although the subjects of it are dramatic enough, is distinguished by an absolutism—a sort of phraseological convention—which is entirely without affinity to the art of drama.

From this point it is interesting to descend historically, bridging over many a year, many a century, to the time when dramatic and absolute music, like the friends in Jean Ingelow's poem, took leave of one another because the stream between them had grown too broad for the touching of hands. Setting on one side lesser names, Gluck assuredly began

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the great change. In him the inspiration of dramatic music came as a flash, as a revelation. He was a prophet, symbolically speaking, of "mixed mathematics." He threw his life, his genius, into that scale, and thereby he won his game both from the contemporary and from the historical point of view. As he increased on the dramatic side, however, he decreased on that of the absolute. Any study of his work will prove as much.

The present writer has lately been at some pains to reacquaint himself with the ballet music from "Armide." Now, "Armide" is a most exquisite work; in formal melody Gluck concealed a dramatic significance, a persuasiveness of characterization, that were altogether amazingly notable. Yet the ballet music is as feeble as anything signed "Ch. Gluck" could ever be imagined. It is symmetrical in form—that, of course, is part of his contemporary spirit; but into dramatic melodies, such as the "Piango, il mio ben" or the "Divinités du Styx," or, in the divine recitative, "Euridice, ove sei," he contrived to infuse so original a spirit that formalism was thereby enabled to complete a triumph that is rarely possible to that much-maligned aide-de-camp of the arts. But it is not here that the argument ends.

Wagner, the direct descendant of Gluck, the artist who more than any other musical artist fulfilled the musico-dramatic teachings of that great man, practically stood upon the same rostrum as the elder master.

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Wagner without dramatic significance is like the princess in the story, who could work no enchantment when her magic tablet was turned topsy-turvy. He composed, certainly, but the work, shorn of drama, was not art; in Du Maurier's curious phrase, "he did not dream true."

This is not to say that occasionally either of these great men did not, now and then, despite their genius, write pages of purely instrumental music which were not of the highest value. But even then the spirit of their drama was upon them; but this is rare. Gluck achieved the thing when he wrote the "Chaconne" associated with "Alceste." In each case, however, it is clear that the dramatic association went far to ensure the success of these experiments in absolute instrumental music. Nor does it seem possible to remember in music more than one name constantly associated, in its superlative form, with each side of the musical art. It is well know that Mendelssohn desired deeply to write a great operatic work; but death cut him away from his ambitions. The man whom Mendelssohn and Gounod admired above all men as an art creator of musical forms alone did this thing; and, to conclude, one wonders what John Sebastian Bach would have made of the operatic formula had it come his way. Doubtless in this, as in all things else musical, he would have attained the summit; one thinks so with particular feeling in recalling certain choruses from the St. Matthew "Passion."

"BOOMS" IN MUSICIANS.

BY JOHN F. RUNCIMAN.

"These violent delights have violent ends."

Readers of the *Weekly Critical Review* are of course aware that there has been an almost unprecedented wish to hear the "Nibelung's Ring" in London lately [May, 1903], but perhaps all are not aware that

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Wagner concerts are the best paying of all concerts given. There is a "boom" in Wagner at present. He has been dead a little over twenty years, and now, at last, London has awakened to the fact that he lived and wrote some masterpieces, which it is worth sacrificing a comfortable dinner to hear. It is simply comical to listen to the remarks of gentlemen and dames after, say, the first act of the "Götterdämmerung." One would say the thing had never been given before, was the work of some rising young composer. The "Ring" is in the repertory of every reputable German opera house; it or a part of it has been given at Brussels; actually, parts of it have been played in Paris. The whole has been frequently done in London, but never before have we had such a dose of Wagner as we have had and are likely to have this season.

Is it not an overdose we are getting? In my opinion it certainly is. Violent delights have violent ends. After every great wave of enthusiasm we find ourselves in the trough. And (to change the metaphor) it is worth while asking the most grasping of managements whether it is worth while killing the goose that lays the golden eggs. Wagner was by no means a goose,—even an anti-Wagnerite, if such an antediluvian animal still survives, will admit that,—but since his death his operas have proved to be worth many golden eggs. Managers and publishers have made fortunes out of them; out of them the Wagner family has reaped a fortune; they have saved theatres from utter ruin.

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But I know of no composer, no artist of any sort, who has been over-boomed without suffering from the inevitable reaction—who has not paid for enormous popularity with years of neglect.

Take the case of Mendelssohn. After the production of his "Elijah" his fame was even wider than Wagner's is now. Every choral society that could master fifty voices and get together a scratch band gave that rather tiresome oratorio; even school-misses had a shot at the easier of the Songs without Words; the overtures, symphonies, and chamber-music filled up a large part of every concert programme. And now? Why, it has become quite the fashion to scoff at his shallowness; young critics hope to become famous by daringly writing again what their seniors wrote years ago. Even the once unimportant omnipresent Wedding March has yielded place at fashionable marriages to the Bridal Chorus from "Lohengrin." The Songs without Words rarely figure on the programmes of piano recitals. One is glad of a chance to hear "The Midsummer Night's Dream" or "Fingal's Cave" overture. He is certainly in the trough of the wave; the splendid merits of his works are as completely overlooked as their obvious shortcomings were once disregarded. He was too passionately boomed, and he is paying the penalty.

Again, consider Spohr. Sometimes I wonder how many people know one-thousandth part of the music he composed. Church-goers

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know one or two of his anthems, such as "As the Hart pants," and in "quires and places" where they sing, the "Last Judgment" is given at Advent oratorio services. Belated vocalists occasionally come on with "Rose softly Blooming," and I once heard a fiddler work his way through one of the violin concertos. But the bulk of his stuff remains absolutely unknown; and I believe it to be a fact that much of it remains unpublished. Yet he was a mighty man in his day. He was hailed everywhere as the great violinist; and for a time many of his compositions held the first place in popular favour. Even his operas had their runs—and who now knows his "Jessonda"? As Cronus devoured his children, so, in inverse fashion, does each new boom devour its predecessor. The Mendelssohn boom killed the Spohr boom, just as the Wagner boom killed the Mendelssohn boom. So far as oratorio was scotched by the Gounod boom over the "Redemption," the "Redemption" boom was killed by the attempted "Mors et Vita" boom. In the same way the whole Dvořák boom was destroyed by the endeavor to plant "St. Ludmila" upon the English public as a great work.

There have been many other booms. Many men, whose very names would sound strangely in the ears of this generation, were once worshipped as demigods. Take, on the other hand, Bach, Mozart, and Beethoven. There were no booms for those three; their work has

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slowly won recognition as the finest ever done; it has come in slowly enough, and it will go out slowly, if it ever goes out at all.

I defy any man to go incessantly from the concert-room to the opera-house, and back again from the opera-house to the concert-room, finding everlastingly the same music being played, without coming to feel tired and jaded and to long for a change, even if the music is the finest in the world. I would not on any account listen to the Ninth Symphony seven times in one week. The ear cannot stand it; flesh and blood and spirit cannot stand it. We love all our keenness, all our freshness; where listening was first a joy, it becomes a labour. After seven consecutive performances of the Ninth Symphony the most enthusiastic musician would away the thing for a couple of months, to come to it fresh again. The general public has not the knowledge—in many cases not the sense—to know what is wrong; when it has had an overdose of a composer, it puts him away for a generation. That, I fear, is what may happen to Wagner; and I am perfectly sure it will happen with Tschaikowsky and Richard Strauss. How sick I am of the Pathetic Symphony! There is a splendid work; but it has been played so often, and I have been compelled to hear it so often, that every defect in it shouts in my ears, at each performance, and my mental palate is so satisfied, over-satisfied, that its splendour and loveliness do not for the time make their old appeal. We have had a bit of Rich-

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ard Strauss recently; now we are to have a Strauss festival—a week of Strauss; and at the end of that only those with the spiritual stomach of an ostrich will want any more Strauss for a few months.

Can we not, then, face the facts of our physical and spiritual nature and take our pleasures in some sort of moderation? I want to hear Wagner frequently during the remainder of my life; but I think that after a year or two more of what is going on at present I shall have to quit England to hear him at all. The same is true of Tschaikowsky. Of Strauss I want to hear enough to enable me to make up my mind about him. But—!

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DVOŘÁK

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died in Prague on May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. The first performance in Boston was on December 30 of the same year.

The work aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

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43 HIGHEST AWARDS IN EUROPE AND AMERICA 43

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words*:—

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly be-

* From a little pamphlet, "Antonin Dvorák's Quartet in F major, Op. 96" (New York, 1894).

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cause those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature"*: "The Negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music

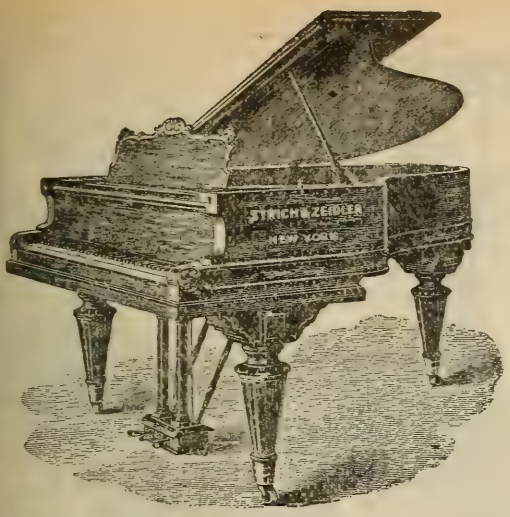
* Chapter xix. of "A Mission to Gelele, King of Dahome."

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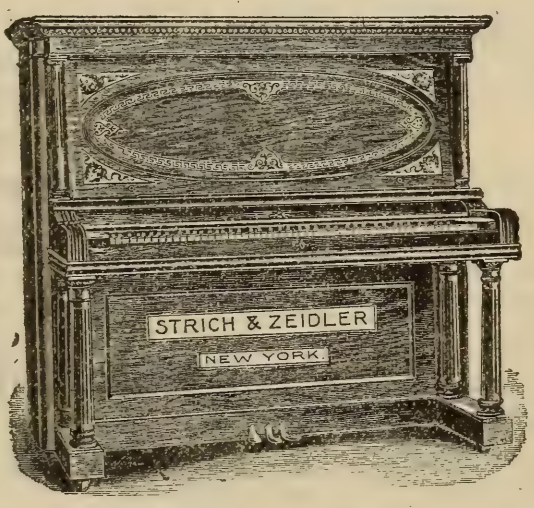
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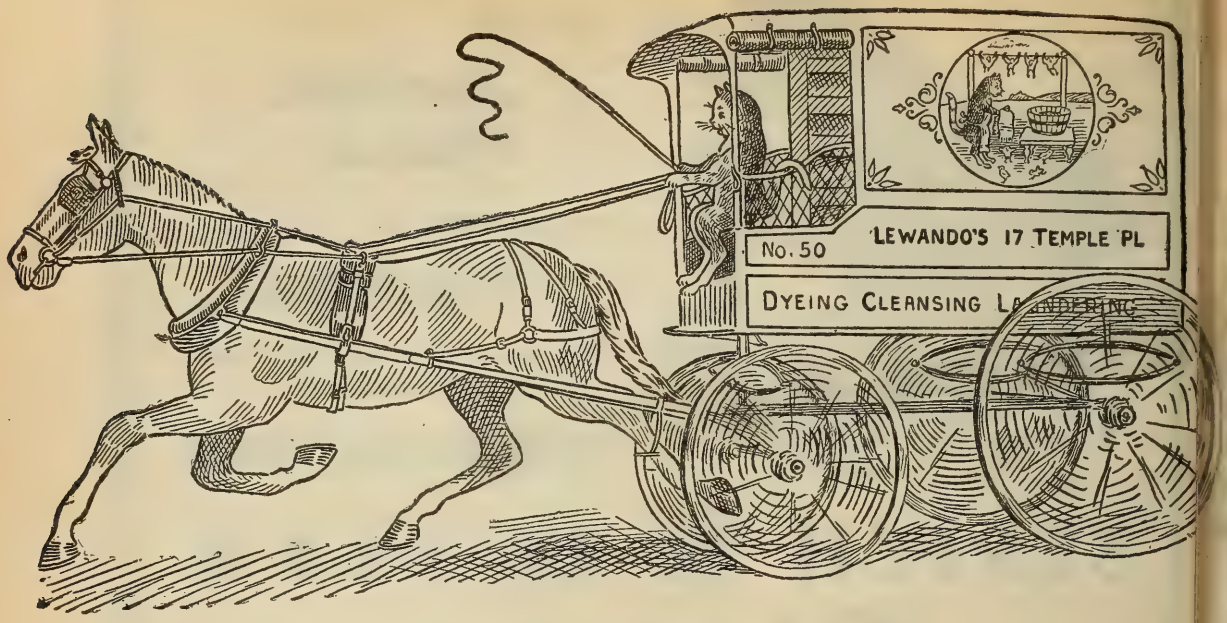
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and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation, or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia

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the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvorák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitation. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.



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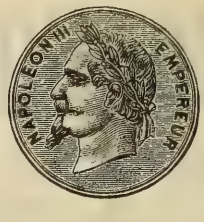
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I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Rossini . . . Aria, "Una Voce," from "The Barber of Seville"

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c. **Hildach** "Will Niemand singen"

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SYMPHONY NO. 3, IN F MAJOR, OP. 90 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed on December 3, 1883, at Vienna. The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on October 24, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblem-

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atic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This deliberate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand*. Some find here the "keynote to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "'. . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "de-



vice" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"* in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves, while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Con-

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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trapuntal passages between violoncellos and first violins supply the antithesis. After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, **2-2**, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

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Serenade for String Orchestra, No. 3, in D minor, Op. 69.

Robert Volkmann

(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, October 30, 1883.)

Volkmann wrote three serenades for string orchestra at Budapest in 1869–70. The first is in C major, Op. 62; the second in F major, Op. 63. The third, dedicated to Dr. Carl Jurenak, in D minor, was performed for the first time December 8, 1871, at a Philharmonic concert at Hamburg. The first performance in Boston was by Theodore Thomas's orchestra (Mr. Louis Lübeck, 'cellist), January 29, 1874.

The composer wrote on July 21, 1869, to his friend Heckenast: "I hope that this *genre*, since it appears as somewhat new and is my invention, will be known as a most grateful species of composition, although it perhaps does not answer to the name itself." As serenades these pieces have little in common with the classic serenade. The instrumental *serenata*, or serenade of the eighteenth century, was originally night music performed in the open.

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, "*quod sub albam.*" And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." During the

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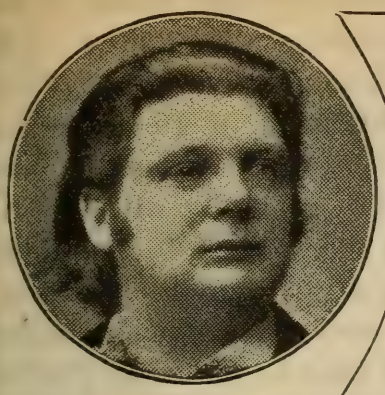
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From the Providence Sunday Journal, December 18

KING of VIOLINISTS

SUBSCRIPTIONS for the recital to be given by Ysaye, the most famous living violinist, are pouring in at such a rate that the record-breaking houses which have marked his present tour will be equal ed or eclipsed when he appears at Infantry Hall on January 18. The local management of this concert is in the hands of the Joseph M. Mann Piano Company, and Mr. Mann's past success in introducing great artists in this city is sufficient guarantee that Ysaye will be heard under the best auspices. The critics say that the king of violinists is playing this season as never before. Witness the New York *Sun* on his opening night in New York: —

"Where shall we find the successor when this man gives up the bow for the baton once for all? In a Kreisler? In a Vecsey? Eugene Ysaye's return after six years was the red-letter day of the concert season. After his Bach concerto last night a Carnegie Hall 'capacity house' applauded for five solid minutes by the watch, while over the Bruch concerto, No. 2, substituted for the Scotch fantasy when the printed bills were out the ovation lasted eight minutes more. It resembled the late election in being just a sort of international ratification meeting."

Philip Hale, the Boston critic, who is not in the habit of "slopping over," expressed himself in the following enthusiastic tribute: —

"Joachim is already a tradition, Sarasate is advanced in years. Lady Halle was the last of the grand old school. Ysaye, the blend of classic and romantic, begins where technique leaves off. The hearer is not aware of the labor of a violinist. He may remember Vieuxtemps, who in enforced exile sighed plaintively for the music of Ysaye's chanterelle. . . . He is as absorbed as is Ysaye. The two listen to the music. Nor is the spell broken when the music ceases Long afterward the tone, the phrase, the grace, and the delicacy are remembered as by poor, paralyzed Vieuxtemps in Algiers. This is not criticism, it is eulogy. And in this instance the eulogy of haunting impressions is the only just criticism."

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sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets*.

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Ger-

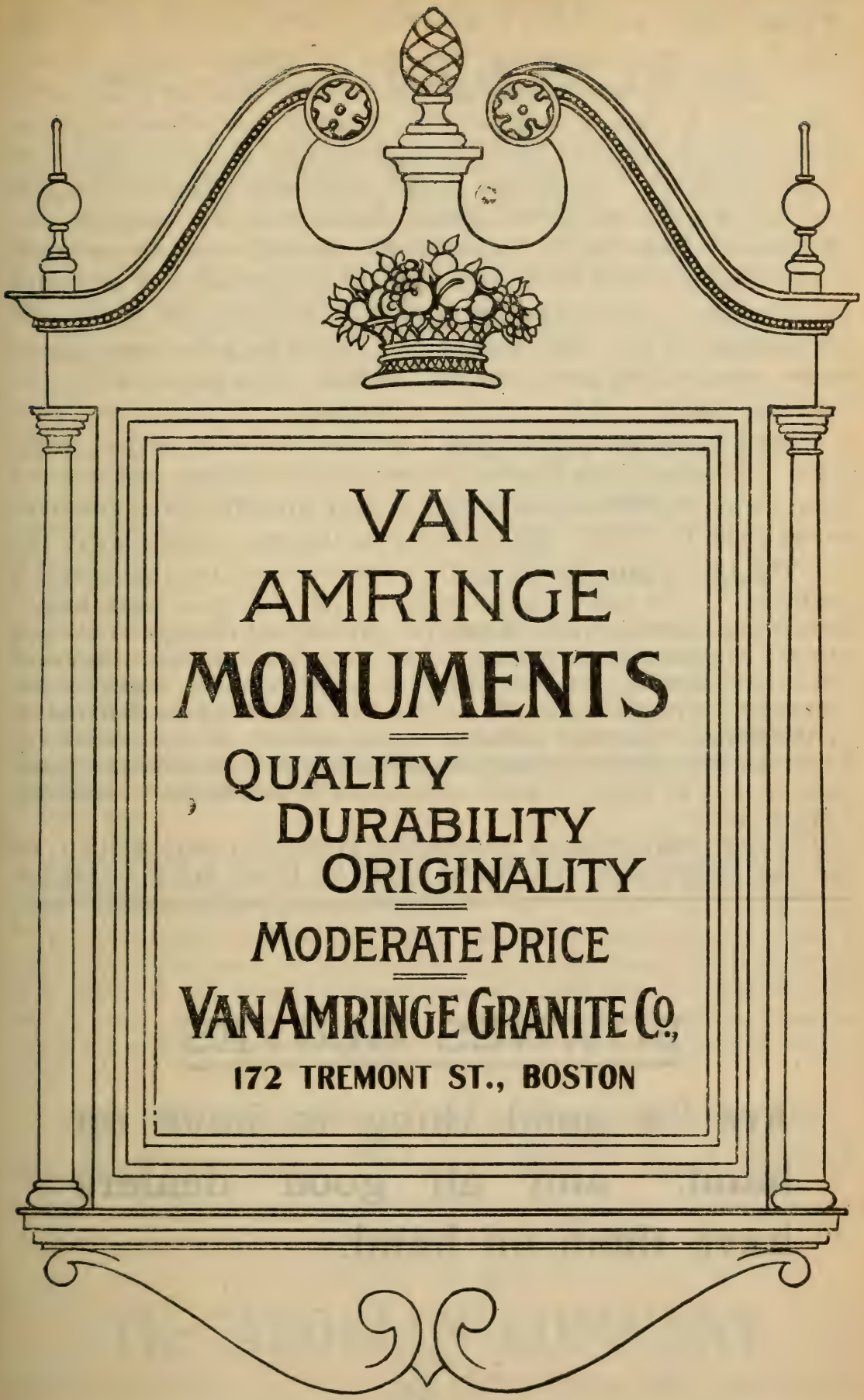
* Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

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many as Parthien, and they were seldom publishee. Thdn there was the *cassazione*, or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Menuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one

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American Institute of Applied Music.
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Briarcliff Manor School.
Morton Street Public School (Newark, N.J.).
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Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. But Volkmann planned his serenades for concert-hall use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann seems to have been to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentlemanlike joy." Yet the third serenade begins in doleful dumps.

The serenade begins Larghetto non troppo, 4-4, with a recitative for the solo violoncello without accompaniment. This is followed by a four-part passage for the strings. The recitative is in D minor; the response in full harmony is in D major. The violoncello monody returns in its original key, now accompanied by the other strings. A melody, andante espressivo, D major, is sung in alternate verses by the solo violoncello and the first and second violins in octaves. There is an unaccompanied cadenza for the violoncello, which ends with a return of its first sad phrase. This leads to a lively scherzando movement, prestissimo, F major, 9-8, which is followed by an Allegro non tanto, 3-4, in A major. These two movements are for all the strings, and the solo violoncello has only a subordinate part in them. A movement con fuoco, A minor, for all the strings, follows, and there is a return of the theme in A major. Another unaccompanied cadenza for the violoncello leads to a coda, in which the first Larghetto non troppo, violoncello phrase and the Andante espressivo, with its antiphonal stanzas for violins and violoncello, reappear, but in the inverse order. The serenade ends as it began.

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This serenade has been played at Symphony Concerts in Boston, February 7, 1885 (Mr. Giese); April 19, 1890 (Mr. Hekking); October 28, 1893 (Mr. Schroeder). It was played at a Philharmonic concert, November 21, 1879 (Mr. Fries).

Mr. Brockhoven finds in this work the influence of Schumann. "Schumann's portrayal of humor is essentially brought about by contrasts. We know from his literary works how he divided his personality into the dual characters of Florestan and Eusebius, the former representing the wild, stormy, and fantastic side of his nature, and the latter the tender, fervent, dreamy side. In Volkmann's music we find this character representation similarly expressed. Especially in the above-mentioned serenade is this clearly and effectively made use of. We are almost inclined to take it that Volkmann intended to personify Schumann in the dual characters of Florestan and Eusebius in this serenade, so distinct are the two representatives—violoncello and string orchestra." It is a pity that Volkmann could not have read this surmise; he might have been reminded of the man "of a meagre aspect with sooty hands and face, his hair and beard long, ragged, and singed in several places," seen by Captain Lemuel Gulliver at the grand academy of Lagado, the man who had been "eight years upon a project for extracting sunbeams out of cucumbers, which were to be put into vials hermetically sealed, and let out to warm the air in raw, inclement summers."

Italian Caprice for Orchestra, Op. 45 . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky wrote to Mrs. von Meck in October, 1879: "Only another month, and I shall be in Naples. I await the day, as a child looks forward to its birthday and the gifts that come with it." He first went to Berlin, where he stayed only a day or two: "The longer I live, the more disagreeable to me is human society. There is no doubt of my affection for Kotek,* but his chatter tires me as much as the severest physical labor." He sojourned in Paris for a fortnight, was in Turin in December, and he then lived in Rome until early in March, 1880. He and his brother Modest lived in Rome quietly at the Hotel Costanzi, Via S. Nicolo di Tolentino. This trip to Italy was by no means his first.†

He wrote to Mrs. von Meck, February 17, 1880: "I am still in the nervous and excited condition which I have already described to you, yet I work with considerable success, so that I already have made the sketches for an 'Italian Fantasia on Folk-songs.' Thanks to the beautiful tunes, some of which I have taken in part from collections, some of which I have heard with my own ears in the street, this Fantasia will be very effective." About a fortnight before this he had

*Joseph Kotek, violinist, born October 25, 1855, at Kamenez-Podolsk, died at Davos, January 4, 1885. He studied at the Moscow Conservatory and with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music in Berlin. He was the leader of a string quartet, and he composed studies, solo pieces, and duets for his instrument. As a violinist, he was icily technical. Tschaikowsky was fond of him, and in his later years could not speak of him without tears.

†He visited Italian cities in 1872, 1873, 1874, 1877, 1878.



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written to Jurgenson,* his publisher: "Tremble, dear friend! Besides a monstrous pianoforte concerto† I have composed a Fantasia on Italian folk-tunes. All this will be orchestrated in a short time and sent to Jurgenson, who will be obliged to add two more fees to the list of your payments. You poison my life; for when I sit, enthusiastic, over my work, and the thought comes suddenly to me that all this will be thrown on you—then I shudder."

The orchestration was not completed until in May, when Tschaikowsky was at home, at Kamenka. He wrote to Mrs. von Meck: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant. I shall make a four-handed arrangement of it, and I shall endeavor to make it as easy as possible. I have not been well of late; I sleep badly, am excited at any moment without any reason, and I feel a vague fear: in a word, again nerves. I do not give way to them, however, and I remain victor also in the battle with my nervousness." In August, 1880, he wrote Jurgenson that the Caprice could be published, and that he had suggested to Bilse,‡ of Berlin, who wished to

*Peter Jurgenson, born at Reval in 1836, went, a poor boy, to Moscow, where he founded in 1861 a great music-publishing house, to which a printing establishment was added in 1867. He died at Moscow, January 6, 1904. He was intimate with Tschaikowsky, and the correspondence between them reveals him as sympathetic and generous.

†This concerto is the Second, Op. 44, dedicated to N. Rubinstein. It was played for the first time by Serge Taneïeff, May 30, 1882, at St. Petersburg, under Anton Rubinstein's direction.

‡Benjamin Bilse was born August 17, 1816, at Liegnitz, where he died, July 13, 1902. The city musician in his native town, he brought his orchestra to such a state of proficiency that he gave concerts with it at the Paris Exhibition of 1867. In 1868 he made Berlin his home, and was conductor of the concerts at the Konzerthaus until 1884, when he resigned his position and retired to Liegnitz. His Berlin orchestra was celebrated, and such virtuosos as Ysaye and Cesar Thomson were his concert-masters. Prominent members of the Boston Symphony Orchestra of past years once played under Bilse. As a conductor, Bilse was rigid, a very martinet, and he conducted with his face toward the audience; but he had great authority and control, and he had excellent judgment in the selection of his men. He was a warm friend of the younger and more daring composers; he welcomed the French and the Russians; he gave Wagner the room that was denied by others, so that Wagner led Bilse's orchestra when the prelude to "Die Meistersinger," the funeral music from "Gotterdammerung," music from "Siegfried," etc., were played for the first time in Berlin. An amusing account of social life at this Konzerthaus of the "Orchestral Knitting-and-Roast Veal Association" is in Beatty-Kingston's "Music and Manners," vol. i. pp. 357–362. Tschaikowsky visited the Konzerthaus on his return from this sojourn in Italy. He wrote to his brother Modest, March 16, 1880: "I went to Bilse's. The large and handsome hall made a singular impression on me. The hall was soaked with the smell of bad cigars and food, and women knitting sat by men who were drinking. After Italy, where we almost always were in the fresh air, this was most repugnant. On the other hand, the orchestra was excellent, and so were the acoustic properties and the programme. I heard Schumann's 'Genoveva' and the 'Mignon' overtures, also an exceedingly clever potpourri, and was well satisfied."



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perform some of his works, this Caprice, the Fourth Symphony, the Suite, and the "Tempest" fantasia overture.

The Italian Caprice was produced at Moscow, December 18, 1880, at a concert conducted by N. Rubinstein. It was received enthusiastically by the audience, and the professional critics were at loggerheads in their judgments. Performed at St. Petersburg, December 7, 1881, it pleased neither public nor critics.

The first performance in New York was at a concert of the Symphony Orchestra, led by Mr. Walter Damrosch, at the Metropolitan Opera House, November 6, 1886.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 23, 1897. It was performed here by this orchestra on October 14, 1899.

The Caprice, dedicated to Karl Davidoff, the distinguished 'cellist (1838–89), is scored for three flutes (one of which is interchangeable with piccolo), two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, glockenspiel, triangle, tambourine, bass drum, cymbals, harp, and strings.

The Caprice opens andante, un poco rubato, A major, 6-8, with a trumpet fanfare. Modest Tschaikowsky says this fanfare is a signal of Italian cavalry, which Peter heard every evening at Rome, for the

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The object of the Æolian Company in bringing about this important consolidation of business interests was that the Pianola Piano, when finally presented to the public, might represent the highest standard of perfection attainable in an instrument of this type. We now announce the complete and perfected Weber Pianola Piano. It is on daily exhibition at Æolian Hall and in the warerooms of our agents throughout this country and abroad.

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barracks of the Royal Cuirassiers were near the Hotel Costanzi.* On the last note, E, of this fanfare, wind instruments enter with the chords of C major, G major, A minor, E major. Horns, trumpets, bassoons, and other wind instruments begin a marked rhythmic accompaniment, over which the chief theme of the andante, a mournful melody, is sung by strings. This theme is repeated, with a broader and still more expressive sweep. Then comes with a tremolo of strings a thematic variation, a canonic development between flutes and oboes. There is a crescendo. The fanfare is repeated. The characteristic rhythmic accompaniment enters, now in the strings, and the chief theme is sung by English horn and bassoon.

The movement changes to pochissimo più mosso, A major. A new theme enters and is developed by various wind instruments. This theme has the characteristics of a Neapolitan folk-song, and is announced by cornets-à-pistons. The figuration is more and more elaborate until the theme halts with a violent rhythm of full orchestra (E-flat major).

The following allegro moderato in D-flat major—it begins in E-flat major—has for its chief theme a wild melody of a gypsy nature, sung by flutes and violins over a string accompaniment. The contrasting theme in D-flat major is a characteristically sentimental ditty, such as may be heard in the street of any Italian city. This melody is given to the strings and is developed elaborately. It dies away in the horns, and the mournful theme of the Introduction is heard (andante).

The Finale is in the form of a tarantella, presto, A minor, 6-8.

The tarantella, a most lively Neapolitan dance in triplets, was so called because it was popularly supposed to be a remedy against the bite of the tarantula. Tarantella tunes of the seventeenth century, however, are not always in triplets. Much has been written by learned men concerning the origin of the superstition concerning the healing of the tarantula's bite, which is not now held to be poisonous. The involuntary dance of the victim, akin to that of the St. Vitus dance,

*For interesting tables in notation of Italian military calls and signals from early times see Georges Kastner's "Manuel General de Musique Militaire" (Paris, 1848), the Appendix, pp. 31–36. Among later books on the history of military music J. A. Kappey's "Military Music," published by Boosey & Company, London, deserves mention.

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at one time a veritable mania (see Dr. Hecker's "Die Tanzwuth"), has been explained as the result of acute melancholy of the male and of hysteria of the woman. Music had for centuries been used as a remedy against all kinds of disease. Serao was probably the first to conduct a strictly scientific investigation of this Italian dancing mania, and he published at Naples his observations and conclusions in 1742, "Lezzioni Accademiche sulla Tarantola." The victims of this disease are still known as *tarantolati*, and the form of the dance is most familiar in modern music. They that wish to acquaint themselves with the curious remarks of the old writers should consult Kircher's "De Arte Magnetica" (Rome, 1654), Serao's book above referred to, Kastner's "Danses des Morts" (Paris, 1852), treatises by Cardan, Porta, and forgotten treatises and essays quoted by P. Lichtenthal in "Der musikalische Arzt" (Vienna, 1807).

The best description of the dance itself is in Mme. de Staël's "Corinne." The madness of the movements was undoubtedly beneficial to the supposed victims. An English writer treating of this subject is reminded of the lean and yellow young Englishman, who at a ball in Paris repeatedly asked the stoutest woman in the room to dance with him. The alarmed aunt finally went up to him and asked the indefatigable Englishman what his intentions were: "Is this with a view toward marriage?" "No, madame, with a view toward perspiration."

The Neapolitan dance gradually became more graceful in its wildness, and in 1849 one Michaud, a dancing teacher of London, attempted to introduce in Paris a *tarentelle valse* for use in the salon. Desrat says

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the dance was graceful, but too difficult, and it did not meet with the success it deserved.

Monnier described the modern Neapolitan tarantella as follows: "I hear the tabour calling to arms—the tabour and the castanets—that joyous tabour of long descent, as ancient, says Bidera, as Cybele—but Bidera loves to make all things old! Yet the tabour is at least as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchante, whose light fingers shake it. Follow the sound: it is the tarantella! The dancers salute each other, dance timidly awhile, withdraw a little, return, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways, as in the scene between Gros-René and Marinette:—

"J'aime le bruit de tambourin.
Si j'étais fille de marin,
Et toi pêcheur, me disait-elle,
Toutes les nuits, joyeusement,
Nous danserions, en nous aimant,
La Tarentelle!

"This is what one sees in royal Naples on the eve and day of Piedigrotta."

There is a tarantella dance in Persia. "If any one has been poisoned by the spider called stellis, he is advised to dance to the sound of music."

Tschaikowsky's tarantella theme is worked up with great vivacity. At last the sentimental theme is given out with deliberate brutality by the whole orchestra (allegro moderato, B-flat major). The coda begins presto, A major, with an organ-point of drums and basses, at first *pp*, then swelling to the full orchestral force; the dance is madder and madder till it ends prestissimo, **2**-4.

Letters written by Tschaikowsky give many details of his sojourn at



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Rome in 1879–80. His moods were capricious. He found pleasure chiefly in walking. The only music that interested him was the street music. He wrote to Mrs. von Meck of a church service: "A mass was sung a capella and with organ; wholly modern music, not at all suited to the church, but it was finely performed. What voices there are in Italy! The solo tenor had an operatic, wretched aria, but his voice was so noble that I was enchanted. . . . I have now a very good pianoforte. I obtained some volumes of Bach at Recordi's, and I play a great deal alone and also four-handed with my brother Modest, but I cannot work. Rome and Roman life are too characteristic, too manifold and noisy, for me to sit at the writing-table. . . . There is no music in Rome, therefore we must content ourselves with our own. Last evening while we were playing zealously a very good arrangement of Beethoven's E-flat major quartet, some one broke in upon us and asked us to stop, for an old General in the room below could not sleep. This is one of the disagreeable features of hotel life." He was delighted with folk-songs sung by the young Amici, now a celebrated guitar teacher in Rome.

He read Ampère's "Histoire romaine à Rome," and was hugely interested in the Forum. It was his habit to leave his bed at nine A.M., drink tea, work, and take a walk. He ate his luncheon about half-past twelve, took a longer walk, and at four played the pianoforte or wrote letters. He dined at six at the table d'hôte,—"I avoid stubbornly all conversation and in silence eat for three"; he then either went for a walk or read. He did not visit the theatre, and he never went to bed before two in the morning.

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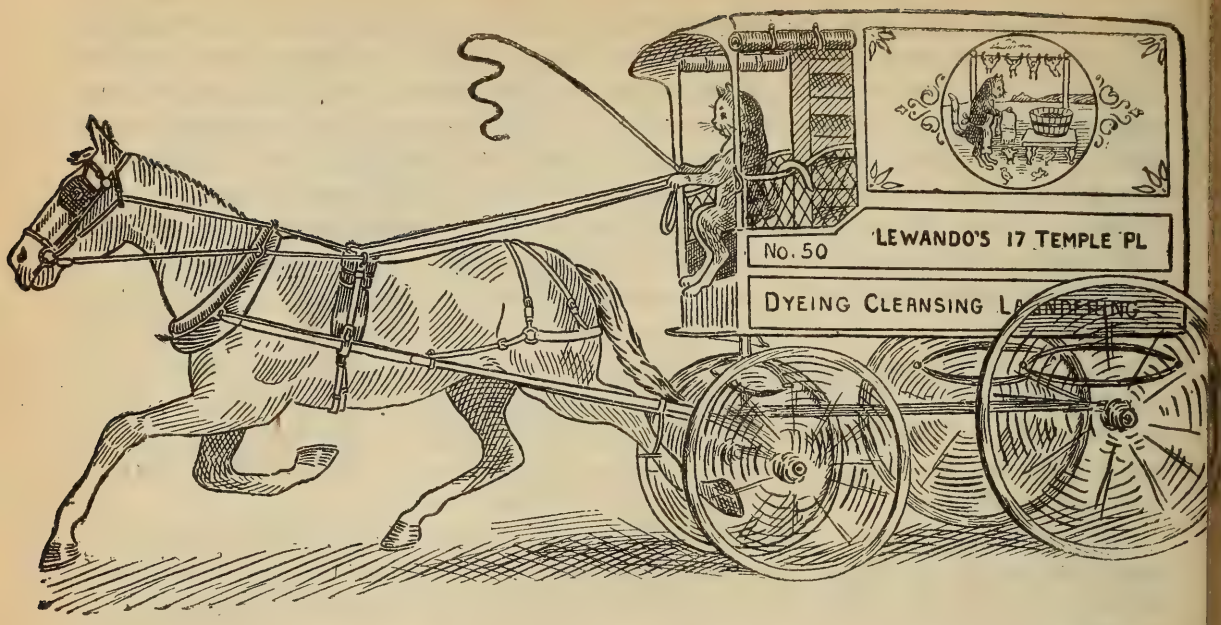
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The busts of the Roman emperors fascinated him. "How characteristic they are! How disgusting, bestial, sensual, dull, is Nero's face! How sympathetic that of Marcus Aurelius, how beautiful that of the elder Agrippina, how repulsive that of Caracalla! Some of the faces do not agree with one's previous idea. For example, the face of Julius Cæsar is devoid of greatness and power; he looks very much like a Russian state-councillor. And Trajan? Who would believe, looking at this narrow forehead, projecting chin, and common, ordinary expression, that the original of this bust was a great man?"

A visit to a gallery soon tired him. At first he could not understand the grandeur of Michael Angelo. He was interested, but not enchanted. He preferred the works of Raphael, "this Mozart of painting." Yet he was eager to learn in appreciation. "I cannot go every day to the Vatican, for there are so many other interesting things, and I ought daily to work, read, walk. I do not think I could live here for a long time. There is not time for reflection, for meditation. I should prefer Florence as a dwelling-place; it is quieter there. Rome is richer and more magnificent, Florence more sympathetic."*

As we have seen, his health was poor in Rome, and he was mentally a sick man. He wrote January 23, 1880: "My sister is sick, her daughter is also sick, and yesterday I heard of my father's death. He was eighty-five years old, so that the news was not surprising, but he was so good and so kind, and I loved him so much, that I am bitterly sorry I shall never see him again." Soon afterward he was profoundly impressed by Michael Angelo's "Moses": "Some say the work has failings. That reminds me of old Fétis, who set himself to find irregularities in Beethoven, and declared triumphantly he had found in certain chord-inversions of the 'Eroica' offences against *bon goût*."

It took him some time to become accustomed to the wild Carnival scenes, but he concluded that it was a natural part of life in such a climate. "Very probably our clowns in their booths the week before Lent, the toboggan-slides, the swings, and the drunken folk would seem still wilder to a transplanted Roman. . . . The jollity of these

*In a letter addressed to Modest, May 9, 1874, Tschaikowsky wrote from Florence: "I hate Rome, also Naples—the devil take them. There's only one city in the world with the possible exception of Paris—and that is Moscow." Florence was a city, however, very dear to him.

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He wrote Mrs. von Meck, February 16, of a delightful walk in the country and of a visit to the Palazzo Borghese, where he liked especially Correggio's "Danaë": "Should not man, living like this, be most happy by reason of the many beautiful impressions made by nature and art? Yet a mysterious worm eats into my heart. . . . O God, what an unfathomable and complex machine is the human organism! Never will any one solve the mystery of the causes of the different appearances of the spiritual and the material life. And how shall any one draw the boundary between the spiritual and the physiological appearances of our life?" He was depressed by news of an attempt on the life of the Tsar: "One does not know whether to wonder more over the audacity and the might of the vulgar murderous band or over the impotence of the police and all others whose duty it is to protect the Tsar's life. One asks instinctively. How will this all end?"

Shortly before he left Rome he wrote Modest: "Yesterday I went on foot to the Vatican and sat for a long, long time in the Sixtine Chapel. There was worked a miracle: for the first time in my life, I allowed myself to be hurried by painting to a genuine artistic ecstasy. What if one accustomed himself little by little to the painter's art. There was a time when all this seemed ridiculous to me."

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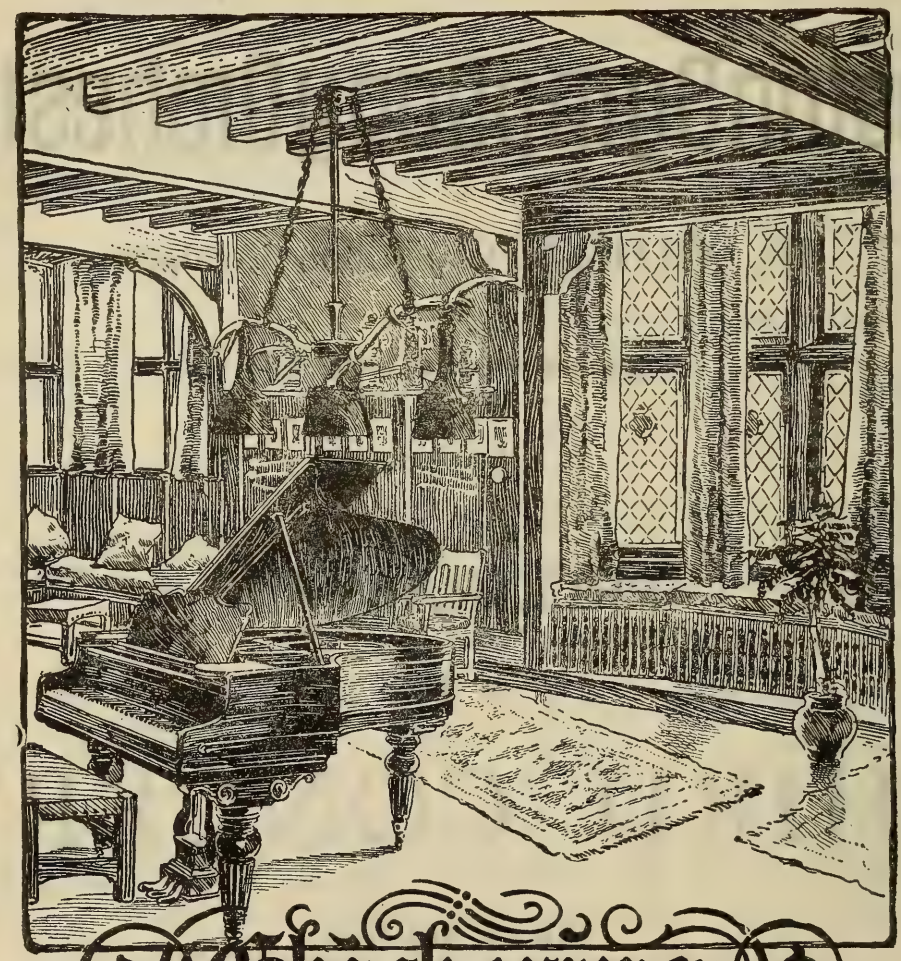
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As early as 1842 Schumann was eager to compose an opera. He wrote: "Do you know what is my morning and evening prayer as an artist? *German opera. There* is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him. At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods

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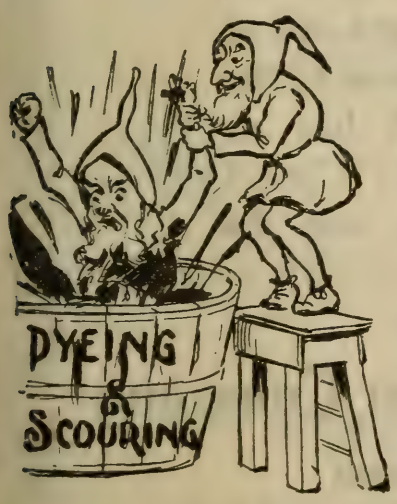
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rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints* founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward Sifroy, who in the meantime had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turn Golo, the monster, into a handsome young man, much

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to the regret of Heine, who deplored the disappearance of the old chap-books, with their abominable wood-cuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Ambitious for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strasbourg; that she has intercepted his letter to the Countess, and is going to Strasbourg to nurse him, and, as nurse, to poison him. Then Golo summons the servants, and they make their

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way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to keep his tongue quiet. Genoveva is led to prison.

Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard condition; she turns from him; he orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha. Golo rushes off and falls from a rocky height.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, strings.

It begins with an Introduction, Langsam (slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving

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figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis with a figure which in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

The overture to "Genoveva" was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866.

Divers reasons have been given for the failure of Schumann's opera, but two are enough: the libretto is dull; Schumann had no stage instinct. He thought of "The Nibelungenlied," "Faust," "The Wart-

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burg War," "Abelard and Héloïse," "Mary Stuart," "Sakuntala," and others. A romanticist, he did not appreciate, he did not recognize, the value of a dramatic subject. In his revision of the text he did not individualize sharply his characters: Golo is any ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic.

And what stage work founded on this subject has succeeded? There is a list of apparent importance: Haydn's opera for marionettes, "Genoveva von Brabant" (Esterház, 1777); melodrama, "Genoveva im Turm," Junker (Dettingen, 1790); "Geneviève de Brabant," Alday (Paris, 1791); ballet, "Geneviève de Brabant," Piccini (Paris, about 1820); "Genoveva," Hüttenbrenner (Graz, about 1825); "Genoveva," Huth (Neustrelitz, 1838); "Genoveffa del Brabante," Pedrotti (Milan, 1854); "Golo," Bernhard Scholz (1875); "Genoveva de Brabante," Rogel (Madrid, 1868); but they are as unfamiliar as the plays by Blessebois, La Chaussée, and Cicile, or the anonymous tragedy, "Geneviève, ou l'Innocence reconnue," published in 1669, a tragedy with entertaining entr'actes, of which the fourth is worth quoting:—

I. Saturn, who typifies Sorrow as well as Time, seizes the hearts of Geneviève and Sifroy [Siegfried] and searches a proper place to devour them.

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II. The Genius of Innocence does all that he can to take the hearts from Saturn's hands; but he would not succeed

III. If four little Cupids in Diana's hunting-train did not discover them and deprive Saturn of his prey.

IV. The Demon of Slander tries to snatch the hearts from the Cupids, but they withstand him, and after they have made him suffer a part of the torment he so richly deserves, they send him down to hell, and endeavor to join the hearts together.

V. The Wood Nymphs applaud them in a chorus:—

Triomphez, aimables chasseurs,
Du recouvrement de ces cœurs, etc

There is one stage work by which Geneviève was made famous,—a reckless, impudent parody, "Geneviève de Brabant," an opéra-bouffe in two acts, text by Tréfeu and Jaime the younger, music by Offenbach, produced at the Bouffes-Parisiens, Paris, November 19, 1859, with Miss Maréchal as Geneviève, Léonce as Sifroid, Désiré as Golo, and Lise Tautin as five different characters. The operetta, extended to three acts and with a text by Hector Crémieux and Tréfeu, was produced at the Menus-Plaisirs, Paris, December 26, 1867, with Zulma Bouffar as Drogan, the Page; Miss Baudier, Geneviève; Gourdon, Sifroy; Bac, Golo; Lesage, Charles Martel; and Ginet and Gabel

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as the Gendarmes. The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to the duet of the Gendarmes,—

Protéger le repos des villes
Courir sus aux mauvais garçons,
Ne parler qu'à des imbéciles,
En voir de toutes les façons;
Un peu de calme après vous charme.
C'est assez calme ici, sergent!

Ah! qu'il est beau d'être homme d'arme,
Mais que c'est un sort exigeant!—

on the ground that the *gendarmerie* should not be ridiculed. Crémieux had a happy idea. He raised Grabuge to the rank of sergeant. "This rank is unknown in the *gendarmerie*." The censor smiled; and the Gendarmes were saved, to the delight of the world.

Rafael Joseffy was born at Miskolcz, Hungary, July 3, 1853. He studied pianoforte playing with Moscheles at the Leipsic Conservatory and with Tausig at Berlin. He played with great success in European cities in the early seventies, made Vienna his home, and came to the United States in 1879. His first appearance in this coun-

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try was at Chickering Hall, New York, October 13, 1879, with an orchestra led by Dr. Leopold Damrosch, and he then played Chopin's Concerto in E minor, Liszt's Concerto No. 1, Bach's Chromatic Fantasia and Fugue, his own arrangements of Boccherini's Minuet and Chopin's Waltz in D-flat, and as an encore piece "La Danza," from Liszt's "Venezia e Napoli."

Concerto in B-flat major, No. 2, Op. 83, for Pianoforte and Orchestra Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was first performed at a Philharmonic concert in Vienna, December 26, 1880. The composer was the pianist. It was first played in Boston by Mr. B. J. Lang at a Boston Symphony Orchestra Concert, March 15, 1884.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, strings, and solo pianoforte. It is dedicated to Eduard Marxsen,* the teacher of Brahms.

* Marxsen was born July 23, 1806, at Nienstädten, near Altona. He died at Altona, November 18, 1887. He studied with his father, an organist, with Clasing at Hamburg, and in 1830 the pianoforte with Bocklet and theory with Seyfried at Vienna. He settled at Hamburg as a teacher. The list of his compositions includes over one hundred works: symphonies, overtures, male choruses, pianoforte pieces, an operetta, etc., but the work by which he was known for a time outside of Hamburg was his transcription for orchestra of Beethoven's "Kreutzer" sonata, which he turned into a symphony. For interesting details concerning, Marxsen and his method of instruction see Max Kalbech's "Johannes Brahms," vol. i. (Vienna and Leipsic, 1904).

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The first concerto of Brahms was first performed at Leipsic, January 27, 1859.

The second concerto is in four movements. Dr. Theodor Billroth with Hanslick heard an arrangement of it for two pianofortes, played by Brahms and Ignaz Brüll, and he wrote to his friend Lübke: "The second movement, Allegro appassionato in D minor, according to my opinion could well be left out. Beautiful and interesting as it is, it does not seem to me necessary. I questioned Brahms about it. He said the first movement seemed to him too simple, and he needed something extremely passionate before the likewise simple Andante. You will observe this simplicity of the movement! Truly, the opening theme is simple, but how it is developed!"

The first movement, Allegro non troppo, B-flat major, 4-4, opens with hints at the first theme. The horn gives a phrase which is answered by the pianoforte in full harmony, and another phrase of the horn is answered in the same way; the wood-wind, strengthened later by the strings, completes the period. Passage-work for the pianoforte alone leads to a short orchestral tutti, in which the first theme, the second theme (in F major), and subsidiary motives are exposed in a concise form. The development is long and full, and elaborate passage-work occurs between the successive repetitions of the themes. The free fantasia is also 'ong and elaborate; it ends pianissimo with arpeggio effects for the pianoforte. The first theme reappears in the tonic. The development in the third part is after the manner adopted in the "repeat" of the first part. The first theme is used in the coda, which is not a gradual climax, but rather decrescendo passage-work

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ornamented with pianoforte arpeggios. A few measures of unexpected fortissimo bring the end.

The second movement, Allegro appassionato, D minor, 3-4, is in the form of a scherzo. A middle passage in D major serves as a trio. The movement in form and development is regular, but the development is longer than is customary.

The third movement, Andante, B-flat major, 6-4, opens with an expressive theme, sung first by the solo 'cello, accompanied by other strings, and then by first violins and bassoons. The pianoforte enters after the closing cadence with free preluding passages. The orchestra takes up the chief theme, while the pianoforte has figuration, now brilliant, now placid. There is a transitional period, and the theme returns, at first in B major, then in B-flat major. The coda is an orchestral development of the theme against pianoforte trills and arpeggios.

The Finale, Allegretto grazioso, B-flat major, 2-4, is in free rondo form and is built on three themes: the first and chief, of a sprightly nature, is given out by the pianoforte and developed alternately by the solo instrument and the orchestra; the second, more cantabile, of a Hungarian character, is sung alternately by strings and woodwind to a pianoforte accompaniment; the playful third theme is first



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announced by the pianoforte with a pizzicato accompaniment in the strings. These themes are elaborately worked out. There is a long coda, Un poco più presto.

This concerto has been played at these concerts in Boston by Mr. B. J. Lang, March 15, 1884; Mr. Carl Baermann, March 20, 1886, December 8, 1888; Mr. Rafael Joseffy, January 18, 1896; Miss Adele Aus der Ohe, February 11, 1899.

ENTR'ACTE.

THE MUSIC OF MOURNING.

BY VERNON BLACKBURN.

It may be more or less worth while to consider occasionally how music has been able, in its highest achievements, to fulfil a particular emotion. Let us take, for an example, the music of mourning. When

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you reach back historically through the generations of men, it is mourning chiefly which is found to occupy their emotions. Each successive step of life stretching before us, and downwards to the immediate and distant future, cannot have so proximate a relation to ourselves as the steps that stretch backwards and that bring to us the reminder of Death the Universal; for we know the thing that went before, but for that which is to come we see as in a glass darkly.

It is interesting to note that with the progress of man the emotion of grief has lost much of its elemental quality. In the past and ancient days it seemed natural that a human being should be moved at any great crisis by the one hugely simple emotion of sorrow. Go no farther back than the days of Gregory the Great (say, somewhere about the sixth century or so) and you will find grief touched poignantly in music indeed, but with an extraordinary simplicity and of course without any sort of harmonious substructure. So for long it continued; and of all that period's production there is nothing more wonderful than certain of the harrowing settings of pathetic phrases that occur in certain antiphons, certain hymns, certain sequences. We can recall a little phrase set apart for the lament of the unrighteous steward, a

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phrase of eight syllables, "Mendicare erubesco" (to beg I am ashamed) which contains the elements of extreme and most sensitive suffering.

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some sort of wild consolation. He was too intellectual for complete surrender. Elgar, on the other hand, though his intellectual force is one of the most extraordinary arrows of his musical quiver, now and then strays from the ground of sternly thought-out and rightly-cohered music into heart-breaking phrases, phrases that seek you out where, in proud tearfulness, there is utter privacy between the master and the listener. Mozart often touches this essential elemental vein of grief; Rossini never; never the later Italian composers. We do not say that they lack sentiment; but they are not masters of this emotion. As we began by saying, emotion is the basis of music; but to lack one emotion is not to imply a universal lack of distinction.

CHRISTMAS AND PASTORALS.

BY VERNON BLACKBURN.

There is a curious side-province in music which, to our thinking, has never been discussed with sufficient critical consideration. That is the

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pastoral music, the shepherd's music, bound and leashed within the bonds of art. There is a sort of appropriate sentiment also in choosing such a subject for analysis at this time of the year, when the days of approaching Christmas are full of pastoral thoughts, of open-air feeling, of wandering feet, of the poetry that filled the imagination and fired the pen of Luke. "Quem vidistis, pastores?"—this is not the first time that those three little winged words have been quoted here; but their significance has penetrated subtly into many provinces of art, not the least in interest being the province of music.

The composers of to-day, among whom one may reckon a Strauss and an Elgar, have not simplicity enough to be pastoral. In no wise are such words spoken in their disfavour. They do rightly to follow "the hound of heaven," to quote Mr. Francis Thompson's wonderful phrase. Wagner in his "Tristan" made an almost desperate endeavour to recall pastoral simplicity in the last act of that opera; but though he strove with all his might to achieve an innocent effect, he only proved that his shepherd must pipe in modern (and Wagnerian) phrases, even though he be set free from modern complexity of orchestration.

The pipe of the shepherd translated into terms of exact art, however, involves an appreciation of something more than innocence of phrase-

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NOVELTIES IN MOURNING

ology. There are few things in nature that can be reproduced with exact realism in music, if they still shall hold their position as artistic revelations. To imitate the motor-car in an orchestra, to mimic the sweep of a night wind through a series of remotely related chromatic scales, to emulate on the bassoon the bray of a donkey, to reproduce on the viola the purring of a cat—all these things, achieved by means of ingenious orchestral devices, cannot be regarded from any serious artistic point of view.

Handel, however, was near enough to the less ambitious times of music to be able to write the most exquisite pastoral music. From him the terrible rush of modern travel had not stolen the faculty of hearing the music of the hills. For him the dim notes of the pipes sounding along the faint, stray winds composed melodies of most exquisite significance. Take, for example, the Pastoral Symphony of his "Messiah." Only an immortal genius could have discerned, in their subtle monotony of inspiration, the essential beauty of these wandering phrases, savouring of the hillside, of night pastures, of an absolute communion with nature, and, finally, with that quintessential distillation of nature which we call art. This Pastoral "Symphony"—as one has learned to name the composition—remains an eternal tribute to the naïve music of the world.

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Corelli, too, wrote delicious pastoral music; he, too, had apparently learned what might be stolen from the winds of night, from the sentiment of the little flocks that gather together in the moonlight on the hills of Northern Italy. Some of his pastoral pieces belong essentially, as it would seem, to the morning of Christianity. This is a strange music, yet is withal simple. It possesses, in Corelli's pages, the qualities one associates with a winding river in lands that are fertile and green. It comes near and it wanders afar; now it is intimate, now it is remote; the pipes are at hand; then they become a distantly slender thread of sound; they have no echoes. This is the perfection of pastoral music.

Palestrina, of all composers most identified with the intimate genius of mediæval musical Italy, had no thought for pastoral music. He perhaps was indifferent to its simplicity, being all eager to solve the complex problems which his more advanced art set before him. Bach and Mozart, too, were somewhat careless of the exquisite art of which they

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might have made so much. In our own day there has been some sort of attempt to recapture the old simplicity, to imprison in sound the pipes of Pan; but the result has scarcely been encouraging. We have lost sight of the morning of music; we forget how to express ourselves in simple phrase.

So, though great art continues to flourish, this little shepherd province of music has disappeared from the map of our modern inspiration. We need not regret the fact excessively, when we remember the glories of our later achievement. But this is a time of the year when one may fittingly recall how the musicians of an elder period set into terms of art a touching and a sincere expression of the most elemental among musical emotions—the emotions, as we have said, that come from the hills by night, and from the stars that then seem to swing round before the eyes of those that watch the skies with the labouring movement of the earth.

SYMPHONY IN B-FLAT MAJOR, NO. 2, OP. 57 . . . VINCENT D'INDY

(Born at Paris, March 27, 1852*; now living in Paris.)

In 1876 a work by d'Indy, "Symphonie Chevaleresque: Jean Hunyade," was performed at a concert of the Société Nationale, Paris;

*This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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but this work is not now included in the composer's own list of his compositions. The work entitled "Wallenstein," composed during the years 1873–81, though classed by some as a symphony, is entitled by d'Indy "Trilogy, after the dramas of Schiller." According to his own catalogue, d'Indy's Symphony No. 1 is the symphony in three parts on a French mountain air, for pianoforte and orchestra, composed in 1886, produced at Paris, March 20, 1887 (Mme. Bordes-Pène, pianist), and performed in Boston, April 5, 1902, with Mr. Bauer, pianist.

The Symphony in B-flat major, composed in 1903–1904, was produced at a Lamoureux concert, Paris, February 28, 1904. The score is dedicated to Paul Dukas. The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, one small trumpet in E-flat, two trumpets in C, three trombones, one contrabass trombone, chromatic kettledrums, big drum, cymbals, triangle, two harps, strings.

The first performance of the symphony in America was at Philadelphia by the Philadelphia Orchestra, December 31, 1904.

Mr. Calvocoressi in a study of this symphony (*Le Guide Musical*, May 8–15, 22–29, 1904) first mentions the symphonies written by the French of the modern school, Chausson, Lalo, Saint-Saëns, Guy-Ropartz, Albéric Magnard, P. Dukas, Savard, Wittowsky, Vreuls,

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de Wailly, Tournemire, Marcel Labey, and especially the symphony by César Franck and d'Indy's first. He then says: "Examining the series of works by Vincent d'Indy and the different stations of his sure development, one will see that each of his dramatic works has been followed by an important work of absolute music. After 'The Song of the Bell' came the Symphony on a Mountain Air; after 'Fervaal,' the second string quartet; after 'The Stranger,' the Symphony in B-flat major.'"*

This symphony is without a programme of any sort. D'Indy wrote in an article published in the first number of *Musica* (Paris): "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable *action*." Mr. Calvocoressi supplies a note to this remark: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning

*"The Song of the Bell," romantic symphony for solo voices, double chorus, and orchestra, was composed during the years 1879–83; the opera "Fervaal," during 1889–95; the second string quartet in 1897; "The Stranger," an opera, was produced at Brussels, January 7, 1903.—Ed.

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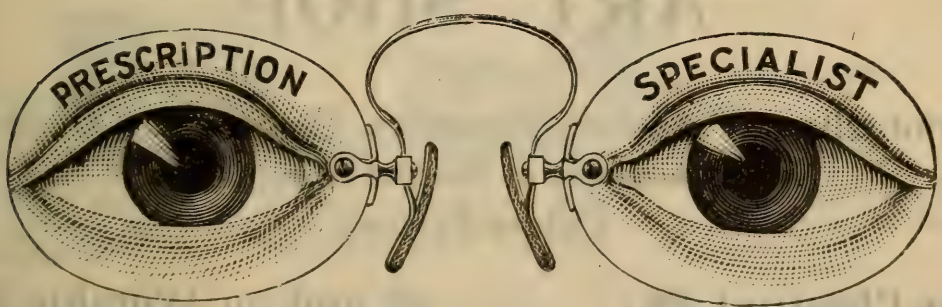
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side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with themselves new ideas which complete or serve as a commentary, and at the end of the work are blended in an immense triumphal chant." It would be idle, then, to attempt to characterize these themes as though they were dramatic motives. One can say, however, that two decided elements of musical expression are strongly opposed to each other.

The first movement is made up of two distinct parts: a slow introduction, in which the themes appear at first in the state of simple cells; and a lively movement.

I. "Extrêmement lent. Très vif." B-flat major, 4-2. Violoncellos and double-basses, doubled by harps, announce an initial and sombre theme of almost sluggish rhythm. The flute replies with a phrase whose chief characteristic is an ascending leap of a seventh, a progression dear to the composer. This phrase is the second principal theme of the symphony. The phrase may be resolved in this instance into two distinct elements: the descending fourth—B-flat to F-sharp—which, with its own peculiar rhythm, is a cell that later on will assume great importance; the ascending seventh, which will play a dominating part and appear again throughout the work as a song of

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despair, a burst of the determined will. This second theme may then be considered as a sort of embryonic form which contains the chief elements of the symphony. The initial theme, on the contrary, will almost always keep a closer resemblance to itself; there will be numberless changes, melodic or rhythmic transformations, but its particular physiognomy will not be lost.

The initial theme rumbles in the basses during the whole of this introduction. A tutti of some measures leads by a rapid crescendo to the main body, très vif, 3-4. A horn, accompanied by second violins and violas, announces a new theme, which belongs exclusively to this movement. The first two notes of this motive are the descending fourth, the first cell of the second chief theme. The second section of the new theme furnishes material for an abrupt and jerky figure, given soon afterward to the wood-wind. This figure will play throughout the work a transitional part, and will intervene between the various developments. Its rhythm is unmistakable. This figure alternates now between the wood-wind and the strings, and soon brings in the return of the initial theme, which is combined with the abrupt and characteristic transitional matter. The initial theme, diminished, is given to the 'cellos. The violins expose, 6-4, a figure in which the ascending seventh of the second chief theme is recognized. Flutes and

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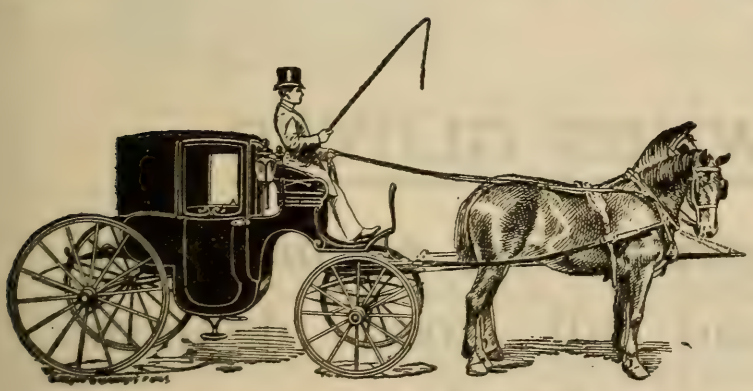
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clarinets have graceful ascending phrases. There is a return to the initial movement. The motive of transition prepares the re-entrance of the theme first sung by the horn, which is developed at first alone, then in combination with the transitional motive. The characteristic, incisive rhythm apparently is about to die away, but it appears in oboes and clarinets, after the violins have again sung the second principal theme. *Tremoli* of violins and violas prepare the re-entrance of the initial sombre theme, given in turn to the basses, the bass clarinet, the little trumpet, while harps and wood-wind accompany with ever-growing agitation. After this theme has been developed, there is a gradual broadening, and the motive originally sung by the horn is given to the wood-wind. The transitional motive is then developed alone, and the initial theme appears in the brass, after which the oboe sings the second principal theme at a more moderate pace, 3-2. The graceful flute and clarinet passages again appear. There is a crescendo, and the second principal theme in its complete form returns at the original pace. The pace quickens, and the transitional theme hovers above the initial sombre theme, which repeats itself in an ascending progression. There is a figure of a descending fifth, with a rhythm like that of the first cell in the second principal theme, and the return of this theme is expected, but the characteristic rhythm of the transitional motive is insistent, and leads suddenly to the conclusion.



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II. Modérément lent. D-flat major. The second movement begins with an announcement by the first violins of the second principal theme (descending fourth). The bass clarinet sings the rest of the motive, which is taken up by the strings. These first measures prepare the re-entrance of the same theme under a form (6-4) already used in the first movement. A new figure appears, which will be found in the Finale. The development brings a modulation to E major, and harps give out a strongly rhythmed motive in that tonality. This motive will be employed in the scherzo, and the dotted, characteristic rhythm is now kept up, while the oboe, then the clarinet, and also other instruments sing in turn an expressive theme, which might be taken at first for a commentary on the initial sombre motive, but the conclusion of it is the first new theme of this movement, which in turn is a prolongation of the theme (6-4) of the first movement. The music grows more brilliant, and this last named motive appears in A major (violins and violas), also the first new theme of this movement (small trumpet). The strongly rhythmed theme reappears, as also the more expressive motive in the tonic. There is use of these various musical thoughts before the conclusion begins. The strongly rhythmed theme is given out by the trombones, then by wood-wind instruments, and the familiar theme of the first movement is sung by the clarinet.

III. Modéré, D minor, 2-4. A solo viola chants a theme of ar-

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chaic character, which reminds one of some old legend's air. The flute hints at the strongly rhythmed theme of the preceding movement, but the archaic tune is developed and interrupted suddenly by the horns proclaiming the initial theme, sadly changed and of greatly diminished importance. This initial theme, with hurried pace, persists in triplets shortened more and more. There is a fantastic whirlwind in the strings, and above it a bold theme is given out by the wood-wind. The strongly rhythmed theme appears almost immediately afterward, and is added to the whirling triplets. There is a comparative lull, and the bold theme is now given out at length by the small trumpet, after which there is an orchestral explosion. Then the archaic tune appears, rhythmed curiously in 3-8, "after the manner of a pantomimic dance," and played by flutes and then bassoons; harp harmonics and the triangle give additional color to this episode. The development of this theme is twice interrupted by the union of the strongly rhythmed theme (basses) and the bold theme, but it keeps on only to give way to the appearance in canon of the bold theme, first in the strings, then in the brass *ff*. After this climax the archaic tune returns, 2-8, and a rallentando leads to reappearance of this theme in its original form.

IV. Introduction, Fugue, et Finale. The general form of this last movement is that of a rondo preceded by an introduction in two parts (introduction and fugue). In the introduction to the fugue

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all the chief thematic ideas of the preceding movements are recalled one by one, either by solo instruments or by groups of instruments.

The subject of the fugue is the expressive theme first sung by the oboe in the second movement, but now the theme is lengthened by an ascending arabesque, in which the characteristic ascending curve of the second chief theme of the work is recognized. The final association of the two themes, already hinted at at the beginning of the second movement by the appearance of a figure common to them both, is now frankly declared. This subject, persisting to the end of the fugue, brings in a lively movement, 5-4, the true Finale. The oboe sings the first new theme of the second movement, which is developed in company with the fugue subject. The instrumental complications become more elaborate. The strongly rhythmed theme presents itself, and then a brand-new motive appears, interrupted by echoes of the archaic melody. This new theme prepares the return of the initial motive, which strengthens itself in canon form. The fugue subject creeps about the whole orchestra, while a more aggressive form of the often-used theme of the second movement soars above. The brand-new theme returns, and once more ushers in the initial theme in the bass, while the second chief or cyclic theme is announced above. This is the final struggle of the two. The fugue subject soon reappears, and leads to a brilliant burst of the whole orchestra. The second chief or cyclic

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theme is then used as a broadly proportioned choral, whose bass is the initial theme, now subdued and definitely associated with the triumph of the second theme. This triumph is thrice proclaimed in the peroration, and, between the proclamations, the archaic theme, with its characteristic initial fifth, is heard in the wood-wind.

The foregoing analysis is based on the articles by Mr. Calvocoressi; for, since he is acquainted intimately with d'Indy's musical life and purposes, his articles concerning this composer have more than ordinary authority.

The following biographical sketch of d'Indy was prepared by the composer himself.

His family wished him to be a lawyer, and so against his wish he studied for that object, but at the same time he studied music. He took pianoforte lessons of Diémer and harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

(It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's

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mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the madding world and vexing social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and *opéras de salon* were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.)

D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was introduced by his friend, Henri Duparc, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied thoroughly counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated him with great affability. In 1875 his

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first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra-comique, "Attendez moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878, and offered to French composers every two years. His successful work was "Le Chant de la Cloche," for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) were intrusted to him.

He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frequent visitor to Bayreuth. With Franck, Saint-Saëns, Fauré, de Castillon, Chausson, and Duparc, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the government one of a committee to reform the Paris Conservatory, and he prepared a plan of

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reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory; he declined the offer, for he wished to be wholly free. But in 1896 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he is director, and professor of composition.

It may here be added that in 1873 d'Indy became acquainted with the "German Requiem" of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked,



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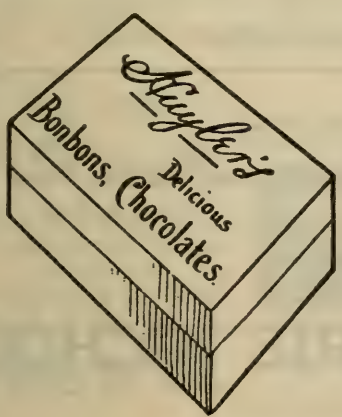
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barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for piano (1881); "La Forêt Enchantée," symphonic ballad (1878); the Symphony for orchestra and piano on a Mountain Air (1886); Fantasia for oboe and orchestra on some folk-tunes (1888), "Tableaux de Voyage," pieces for piano (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then

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he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

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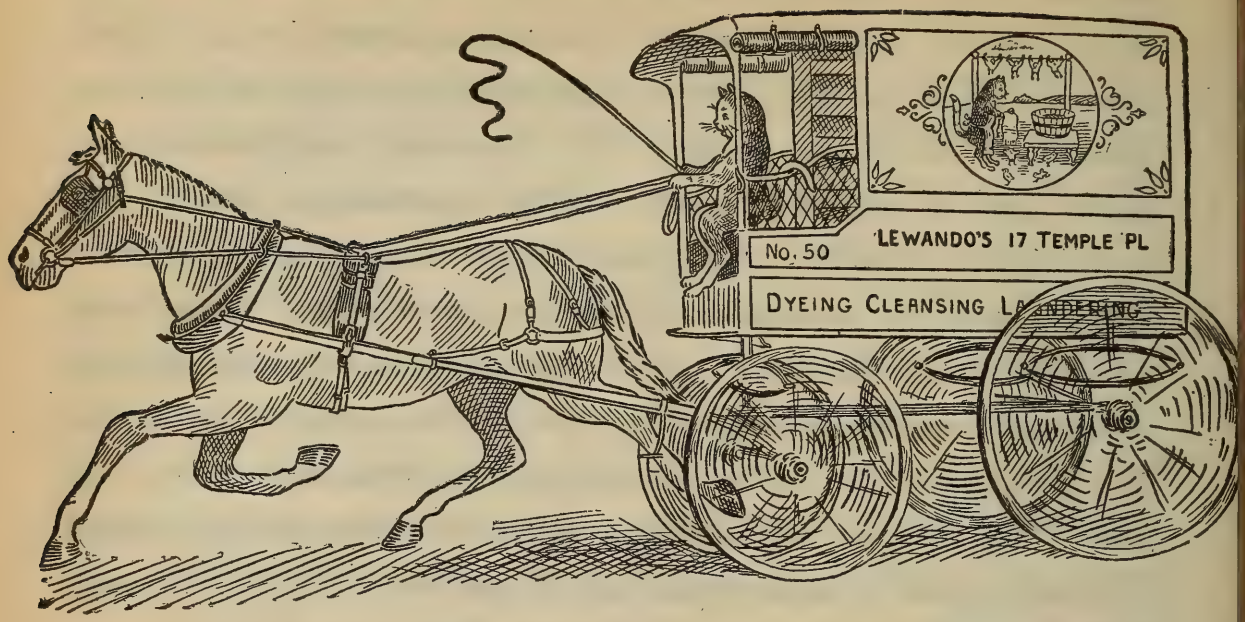
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PROGRAMME.

Tschaikowsky . Symphony "Pathetic," No. 6, in B minor, Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Bruch . . . Penelope's Recitative and Prayer from "Odysseus"

Brahms Waltzes

Orchestrated by W. GERICKE.

Edward Elgar . "Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37

Dvorák Overture, "Carneval"

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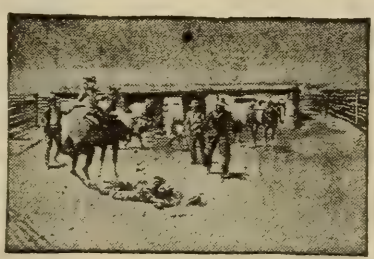
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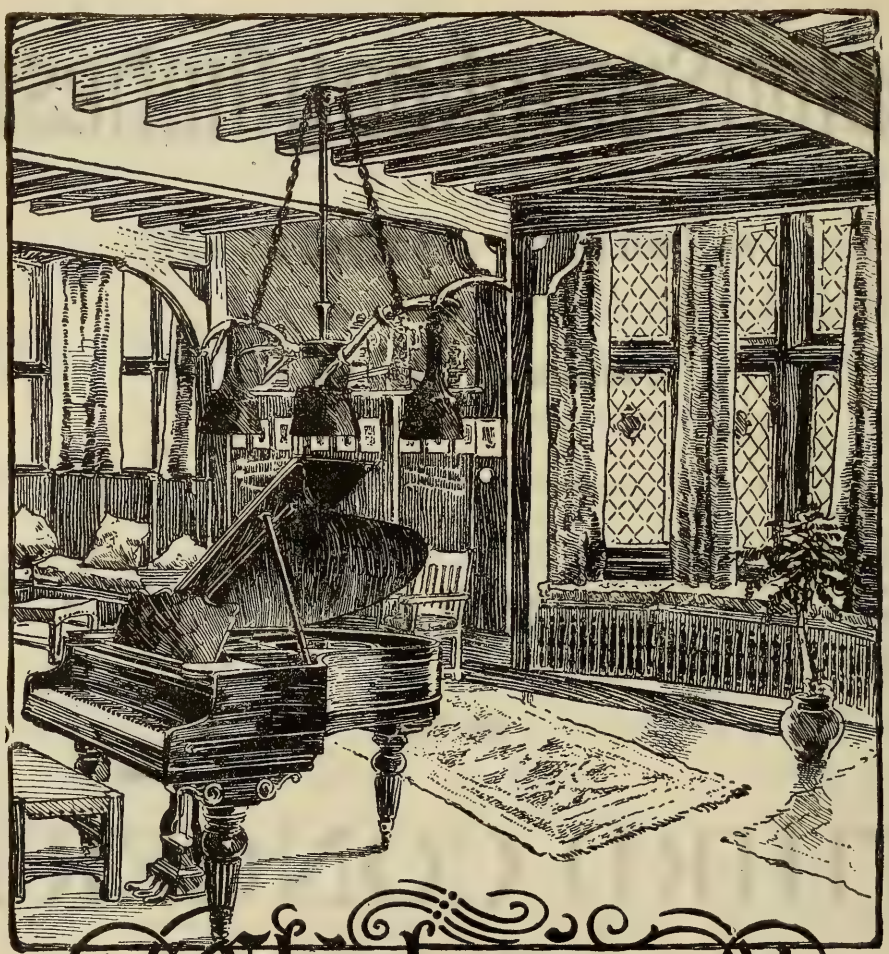
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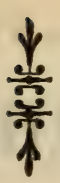
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THIRD CONCERT,
TUESDAY EVENING, JANUARY 10,
AT 8.15 PRECISELY.

PROGRAMME.

Beethoven Symphony No. 5, in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Bruch . . . Penelope's Recitative and Prayer from "Odysseus"

Brahms Waltzes

(Orchestrated by W. GERICKE.)

Edward Elgar . "Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37

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SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 16, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); "Sanctus" with Latin text written in church style, with chorus and solos; Fantasie for piano solo; Fantasie for piano, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder, born at Constantinople in 1785, the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married

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Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Nor do we know which concerto Beethoven played. Reichardt censured the performance of the "Hymn"—a gloria—and the "Sanctus," and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the

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Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as von Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is as vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



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in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now, it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzo-forte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some

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violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll ob-

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stinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

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himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

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MARCELLA SEMBRICH

LILLIE LEHMANN

Miss MURIEL FOSTER was born at Sunderland, England, November 22, 1877. She is a great-niece of the late Birket Foster, the artist. She became a pupil of the Royal College of Music, London, in 1896. Her first professional engagement was on November 6 of that year, at Bradford, in Sir Hubert Parry's "King Saul." She won several prizes at the Royal College as a pupil of Anna Williams, and she studied the organ and the piano at the same institution. In 1900 she had her first Festival engagement (at Worcester); in 1901 she was with Albani's concert company in Canada; and in 1902 she sang in Elgar's "Dream of Gerontius" at the Lower Rhine Festival, Düsseldorf. She has sung at Berlin, Cologne, Frankfort, Dresden, and at other German cities, and in Holland and Russia.

PENELOPE'S LAMENT, FROM "ODYSSEUS," OP. 41 . . . MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

"Odysseus," scenes from the Odyssey for chorus, solo voices, and orchestra, was produced at Bremen, February 18, 1873, by the Sing Academie, to which the work is dedicated. The text is by Wilhelm Paul Graff. The English version is by Natalie Macfarren. The music

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of Penelope was first sung by Miss Keller, of the Bremen Stadt Theatre.

Part II., scene v.:—

PENELOPE'S TRAUER: RECITATIV UND GEBET.

Hellstrahlender Tag, o warum erweckt mich dein heiliges Licht aus sanft betäubendem Schlummer? Ach, wie bescheiden die Götter doch mir vor allen Weibern unsägliche Noth und stets sich häufende Trübsal! Zuerst verlor ich den herrlichen Gatten, ruhmlos, den tapferen, löwenbehertzten, der hochaufragte vor allen Achäern! Und jetzt auch rafften den Sohn, den geliebten, die Stürme dahin und nichts erfuhr ich, da er mich verliess, den Vater zu suchen! Um ihn erzitterte das Herz mir, ich bange, dass ihm ein Unfall irgend begegne! Du Hort meines Lebens, mein Augenlicht! Du einzig im Leid mir gebliebener Trost!

O Atryone! Tochter des Allbeherrschers Kronion!
Hat Odysseus dir je reichliche Opfer verbrannt im Palast,
O, so gedenke nun dess! Rette mir den trautesten Sohn
Vor den trotzigen Freiern daheim,
Vor den dräuenden Stürmen draussen!
Und du Helios, Bringer des Lichts,
Sieht dein allererschauendes Auge
Noch lebend Odysseus, den duldenden Helden:
O, so beschirm ihn mit gnädiger Hand!
Gieb ihn der trauernden Gattin wieder,
Gieb ihn zurück dem trauernden Land.

Thou far-darting sun, must thy light divine wake me once again? At the gate of dreams I was slumbering; why have the gods sent me griefs without measure? I of women the most am bereft, and still my woes are increasing! They first took from me, for fate most inglorious, my lord, my consort true, lion-hearted, the chief in virtue among the Achaians! And now my son, well beloved, evil tempests have snatched from my side! Alas! I know not the hour he went forth to seek his dear father. My soul for his sake is troubled. I tremble lest any harm o'er him hath been fated! Return thou my solace, my heart's delight, last pledge of sweet hope to thy mother forlorn!

O Atrytona, daughter of all-subduing Kronion!
If Odysseus hath e'er burnt in his palace
An offering to thee,
O now recall his good deed!
Save my blameless, dear, cherished son

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From the insolent suitors at home,
From the threatening tempests yonder!
Oh, now remember his deeds, Atrytona,
Save, oh, save, my beloved only son!
And thou, Helios, fountain of light,
Doth thy all-seeing eye in its course
Still behold my Odysseus a dweller 'mong mortals?
Graciously lead him with counselling hand!
Oh, to this sorrowing heart restore him,
Give back its King this sorrowing land!

The Recitative is in D minor, Andante sostenuto, 4-4. The Prayer is in D major, Andante con moto, 4-4. The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

WALTZES, OP. 39 JOHANNES BRAHMS

(SCORED FOR ORCHESTRA BY WILHELM GERICKE.)

(Brahms born in Hamburg, May 7, 1833; died at Vienna, April 3, 1897. Gericke born at Gratz, Styria, April 18, 1845.)

Brahms's "Sixteen Waltzes for the pianoforte, for four hands, Op. 39," were published in 1866. Mr. Gericke has scored fourteen for orchestra. Nos. 7 and 16 are omitted, and No. 2 is repeated at the close as a final coda. The score was made during the course of his first sojourn in Boston, and was originally intended for performance by a small orchestra in a private house. He added here and there trumpet and trombone parts for the performance in Music Hall on January 7, 1899. The original scoring was for two flutes, two oboes, two clarinets, two bassoons, two horns, harp, and strings. Two trumpet, three trombone, and kettledrum parts were added.

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The waltzes were originally chamber-work compositions, and were never intended for use in a ball-room. Hanslick in a review of them spoke of the influence of Vienna; how the city had not only set Beethoven to dancing, but also to writing dance music; it had inspired Schumann to write his "Faschingsschwank"; and so Brahms, far from Vienna,—for he lived in various towns from 1864 to 1869,—remembered fondly waltzes by Strauss, ländler by Schubert, warblers and gypsy music, the pretty girls, the heady wine, the hills crowned with green, and these waltzes were the expression of his recollections. "Waltz melodies and rhythms are handled in free artistic form and ennobled by the dignified treatment. There are hints at the swing of the Viennese waltz, more frequently at the ländler; now and then there is an echo of Schubert or Schumann, and toward the end the hearer is in Hungary."

"Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37 Edward Elgar

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.*)

Miss Foster will sing Nos. 2, 4, 5.

These songs were written for Clara Butt,† and were first sung by her at the Norwich Festival of 1899 (October 5).

2 IN HAVEN (CAPRI)

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

4. WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry
It lures me, lures me on to go
And see the land where corals lie.

*A chair of music has been endowed at Birmingham on condition that Elgar should be the first occupant thereof; and Elgar has accepted the position.

†Mme. Clara Butt sang in Boston at a Symphony Concert, October 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, December 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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By mount and mead, by lawn and rill,
 When night is deep, and moon is high,
That music seeks and finds me still,
 And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
 But far the rapid fancies fly
To rolling worlds of wave and shell,
 And all the lands where corals lie.

Thy lips are like a sunset glow,
 Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
 And see the land where corals lie.

5. THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
 To southward far as the sight can roam,
Only the swirl of the surges livid,
 The seas that climb and the surfs that comb
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
 On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
 And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
 They have lain embedded these long years ten
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
 God surely loved us a little then.

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The skies were fairer and shores were firmer—
 The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
 Sheen of silver and glamour of gold.
.
So, girt with tempest and wing'd with thunder
 And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
 The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
 That strikes through his stormy winding-sheet

O brave white horses! you gather and gallop,
 The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
 In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden
 Where no light wearies and no life wanes.

OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Der Fliegende Holländer," a romantic opera in three acts, book and music by Richard Wagner, was produced at the Royal Saxon Court Theatre, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schröder-Devrient; Mary, Mme. Wächter; the Dutchman, Wächter; Daland, Risse; Erik, Reinhold; Helmsman, Bielezizsky.

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Wagner conducted. The performance, according to the composer, was a bad one. He wrote to Fischer in 1852: "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Herrn Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

The first performance in America was in Italian—"Il Vascello Fantasma"—at Philadelphia, November 8, 1876, by the Pappenheim Company. The first performance in Boston was in English, March 14, 1877, with Miss Kellogg and Carleton as heroine and hero.

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment. He was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The

It's a Fownes'

That's all you need to know about a glove.

voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852. Riemann says it was not performed.

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii.

*"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time immemorial, has been sailing about at sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a

*The translation into English is by Charles G. Leland.

letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which

*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.

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hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore, when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.' "

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scene of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of a storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," which was written in 1812.

> Bertram had listed many a tale
> Of wonder in his native dale.
>
>
>
> Or of that Phantom Ship, whose form
> Shoots like a meteor through the storm;
> When the dark scud comes driving hard,
> And lower'd is every top-sail yard,
> And canvas, wove in earthly looms,
> No more to brave the storm presumes!
> Then, mid the war of sea and sky,
> Top and top-gallant hoisted high,

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Full spread and crowded every sail,
The Demon Frigate braves the gale;
And well the doom'd spectators know
The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball wrote a play, "The Flying Dutchman," which was

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produced at the Adelphi Theatre, London, December 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece, for which George Herbert Bonaparte Rodwell (1800–52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchwoman at Astleys, there was a Flying Dutchman at Islington, and bill-boards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.



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— JOACHIM.

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"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak and, to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering,—a fatal piece of economy on the part of the worthy manager."

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses,

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it is true, had his Penelope; but what woman saved the Wandering Jew?

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

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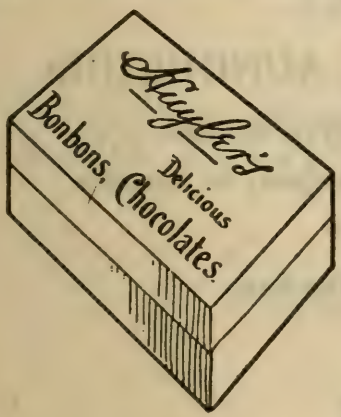
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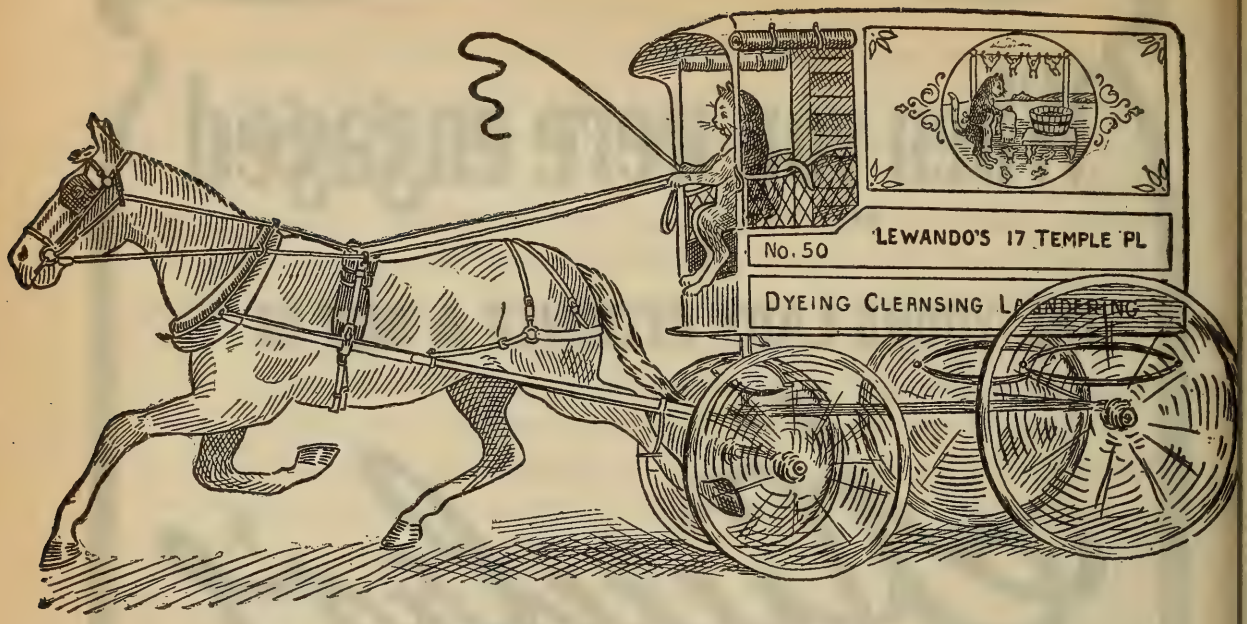
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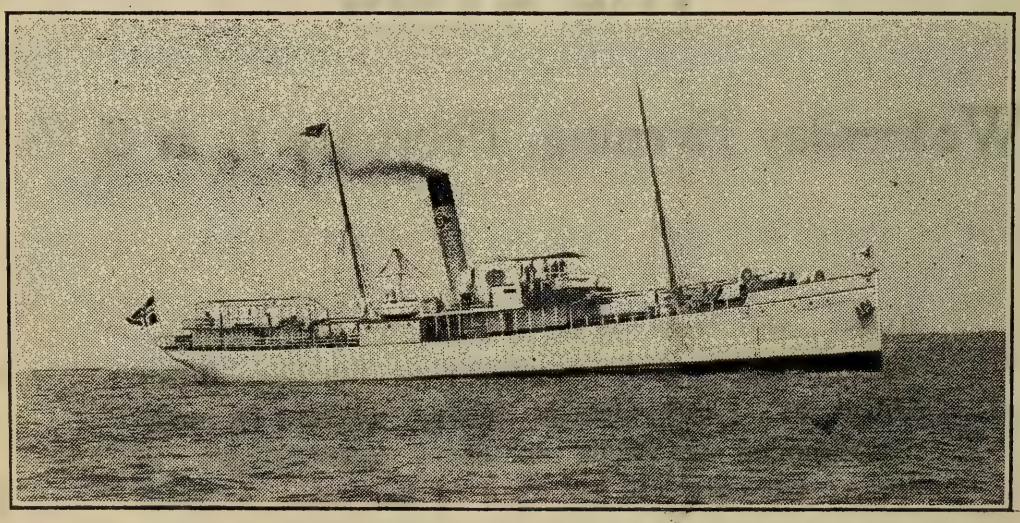
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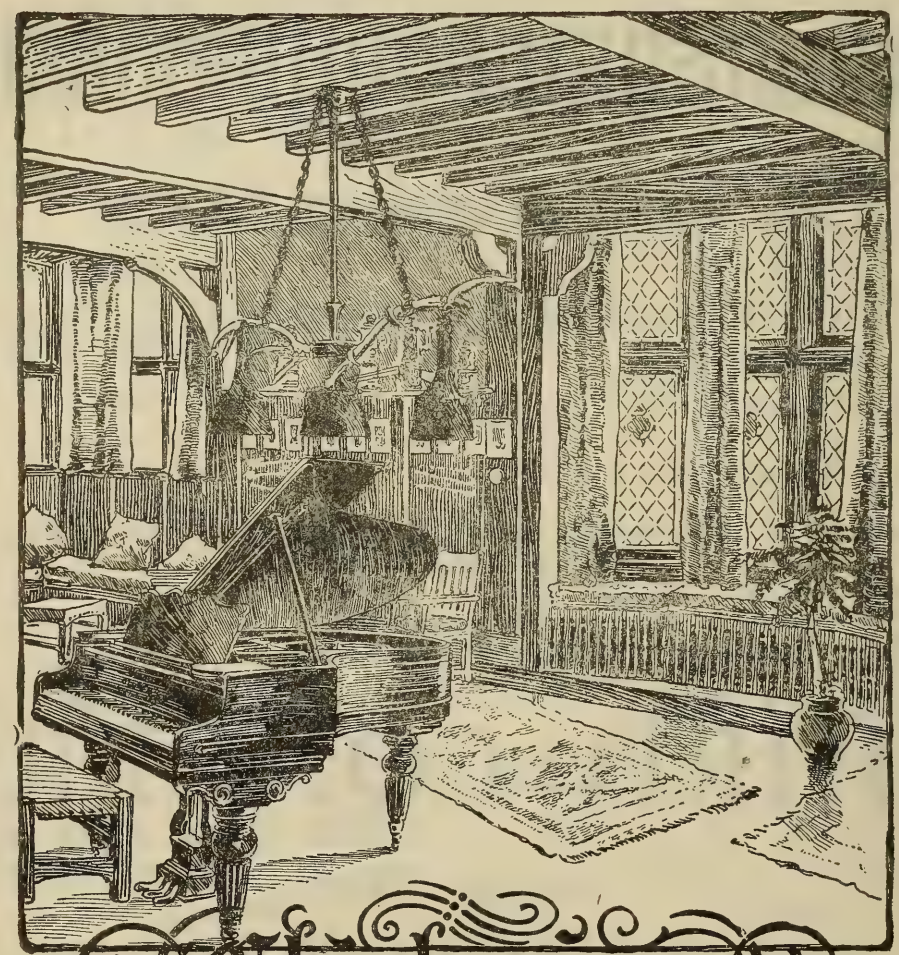
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PROGRAMME.

Tschaikowsky . Symphony, "Pathetic," No. 6, in B minor, Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Bruch . . . Penelope's Recitative and Prayer from "Odysseus"

Brahms Waltzes
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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Since the last performance of the "Pathetic" Symphony at these concerts, January 11, 1902, the biography of Tschaikowsky by his brother Modest has been completed and published. Statements made by Kaschkin and others concerning the origin of the work are now found to be inaccurate.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera

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"Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18, 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music, —that is, symphonic or chamber music. To live without work which



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would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.' "

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

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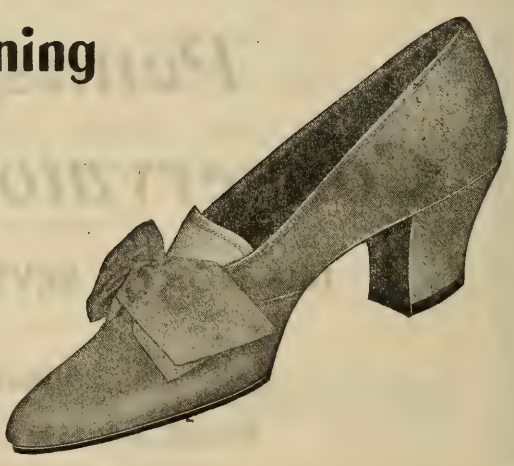
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the world, is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very

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long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony, *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.' "

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

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At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the

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Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I

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told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no

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more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Náprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic!*" ' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and

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drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a



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bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

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What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age

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and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard

PARSIFAL Its Evolution through the Life and Work of **RICHARD WAGNER**

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beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against

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one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

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The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

Mr. Vernon Blackburn has compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

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'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tschaikowsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor; but an allegretto in F major follows.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

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chestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch, leader, on March 16, 17, 1894.

Miss MURIEL FOSTER was born at Sunderland, England, November 22, 1877. She is a great-niece of the late Birket Foster, the artist. She became a pupil of the Royal College of Music, London, in 1896. Her first professional engagement was on November 6 of that year, at Bradford, in Sir Hubert Parry's "King Saul." She won several prizes at the Royal College as a pupil of Anna Williams, and she studied the organ and the piano at the same institution. In 1900 she had her first Festival engagement (at Worcester); in 1901 she was with Albani's concert company in Canada; and in 1902 she sang in Elgar's "Dream of Gerontius" at the Lower Rhine Festival, Düsseldorf. She has sung at Berlin, Cologne, Frankfort, Dresden, and at other German cities, and in Holland and Russia.

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PENELOPE'S LAMENT, FROM "ODYSSEUS," OP. 41 . . . MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

"Odysseus," scenes from the Odyssey for chorus, solo voices, and orchestra, was produced at Bremen, February 18, 1873, by the Sing Academie, to which the work is dedicated. The text is by Wilhelm Paul Graff. The English version is by Natalie Macfarren. The music of Penelope was first sung by Miss Keller, of the Bremen Stadt Theatre.

Part II., scene v.:—

PENELOPE'S TRAUER: RECITATIV UND GEBET.

Hellstrahlender Tag, o warum erweckt mich dein heiliges Licht aus sanft betäubendem Schlummer? Ach, wie bescheiden die Götter doch mir vor allen Weibern unsägliche Noth und stets sich häufende Trübsal! Zuerst verlor ich den herrlichen Gatten, ruhmlos, den tapferen, löwenbehertzten, der hochaufragte vor allen Achäern! Und jetzt auch rafften den Sohn, den geliebten, die Stürme dahin und nichts erfuhr ich, da er mich verliess, den Vater zu suchen! Um ihn erzitterte das Herz mir, ich bange, dass ihm ein Unfall irgend begegne! Du Hort meines Lebens, mein Augenlicht! Du einzig im Leid mir gebliebener Trost!

O Atryone! Tochter des Allbeherrschers Kronion!
Hat Odysseus dir je reichliche Opfer verbrannt im Palast,
O, so gedenke nun dess! Rette mir den trautesten Sohn
Vor den trotzigen Freiern daheim,
Vor den dräuenden Stürmen draussen!
Und du Helios, Bringer des Lichts,
Sieht dein allererschauendes Auge
Noch lebend Odysseus, den duldenden Helden:
O, so beschirm ihn mit gnädiger Hand!
Gieb ihn der trauernden Gattin wieder,
Gieb ihn zurück dem trauernden Land.

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Thou far-darting sun, must thy light divine wake me once again? At the gate of dreams I was slumbering; why have the gods sent me griefs without measure? I of women the most am bereft, and still my woes are increasing! They first took from me, for fate most inglorious, my lord, my consort true, lion-hearted, the chief in virtue among the Achaians! And now my son, well beloved, evil tempests have snatched from my side! Alas! I know not the hour he went forth to seek his dear father. My soul for his sake is troubled. I tremble lest any harm o'er him hath been fated! Return thou my solace, my heart's delight, last pledge of sweet hope to thy mother forlorn!

O Atrytona, daughter of all-subduing Kronion!
If Odysseus hath e'er burnt in his palace
An offering to thee,
O now recall his good deed!
Save my blameless, dear, cherished son
From the insolent suitors at home,
From the threatening tempests yonder!
Oh, now remember his deeds, Atrytona,
Save, oh, save, my beloved only son!
And thou, Helios, fountain of light,
Doth thy all-seeing eye in its course
Still behold my Odysseus a dweller 'mong mortals?
Graciously lead him with counselling hand!
Oh, to this sorrowing heart restore him,
Give back its King this sorrowing land!

The Recitative is in D minor, Andante sostenuto, 4-4. The Prayer is in D major, Andante con moto, 4-4. The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

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WALTZES, OP. 39 JOHANNES BRAHMS

(SCORED FOR ORCHESTRA BY WILHELM GERICKE.)

(Brahms born in Hamburg, May 7, 1833; died at Vienna, April 3, 1897. Gericke born at Gratz, Styria, April 18, 1845.)

Brahms's "Sixteen Waltzes for the pianoforte, for four hands, Op. 39," were published in 1866. Mr. Gericke has scored fourteen for orchestra. Nos. 7 and 16 are omitted, and No. 2 is repeated at the close as a final coda. The score was made during the course of his first sojourn in Boston, and was originally intended for performance by a small orchestra in a private house. He added here and there trumpet and trombone parts for the performance in Music Hall on January 7, 1899. The original scoring was for two flutes, two oboes, two clarinets, two bassoons, two horns, harp, and strings. Two trumpet, three trombone, and kettledrum parts were added.

The waltzes were originally chamber-work compositions, and were never intended for use in a ball-room. Hanslick in a review of them spoke of the influence of Vienna; how the city had not only set Beethoven to dancing, but also to writing dance music; it had inspired Schumann to write his "Faschingsschwank"; and so Brahms, far from Vienna,—for he lived in various towns from 1864 to 1869,—remembered fondly waltzes by Strauss, ländler by Schubert, warblers and gypsy music, the pretty girls, the heady wine, the hills crowned with green, and these waltzes were the expression of his recollections.

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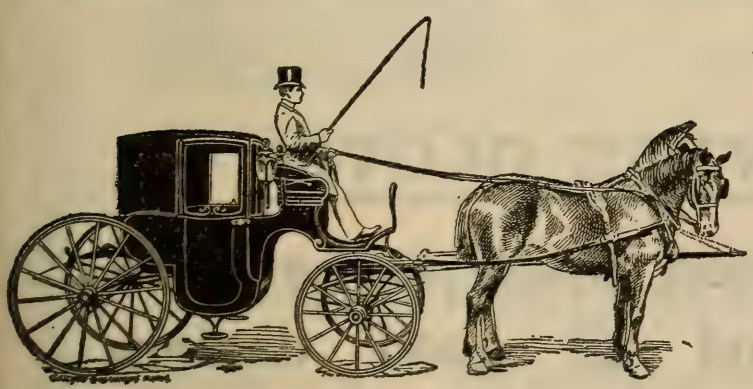
"Waltz melodies and rhythms are handled in free artistic form and ennobled by the dignified treatment. There are hints at the swing of the Viennese waltz, more frequently at the ländler; now and then there is an echo of Schubert or Schumann, and toward the end the hearer is in Hungary."

ENTR'ACTE.

THE MUSIC OF MOURNING.

BY VERNON BLACKBURN.

It may be more or less worth while to consider occasionally how music has been able, in its highest achievements, to fulfil a particular emotion. Let us take, for an example, the music of mourning. When you reach back historically through the generations of men, it is mourning chiefly which is found to occupy their emotions. Each successive step of life stretching before us, and downwards to the immediate and distant future, cannot have so proximate a relation to ourselves as the steps that stretch backwards and that bring to us the reminder of Death the Universal; for we know the thing that went before, but for that which is to come we see as in a glass darkly.



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It is interesting to note that with the progress of man the emotion of grief has lost much of its elemental quality. In the past and ancient days it seemed natural that a human being should be moved at any great crisis by the one hugely simple emotion of sorrow. Go no farther back than the days of Gregory the Great (say, somewhere about the sixth century or so) and you will find grief touched poignantly in music indeed, but with an extraordinary simplicity and of course without any sort of harmonious substructure. So for long it continued; and of all that period's production there is nothing more wonderful than certain of the harrowing settings of pathetic phrases that occur in certain antiphons, certain hymns, certain sequences. We can recall a little phrase set apart for the lament of the unrighteous steward, a phrase of eight syllables, "Mendicare erubesco" (to beg I am ashamed), which contains the elements of extreme and most sensitive suffering.

From Plain-song we may wing our way through centuries of mourning in music. "Sunt lacrymæ rerum" was a phrase that naturally touched musicians. In those words, apart from death, was the mourning of the lover who had been denied. How the Elizabethans voiced the song of that phrase! How Harry Lawes made himself the sad singer of rejection! Theirs was the Augustan age of rejection, when they chose their phrases of grief so deliberately, so marmoreally, that they put to shame forever those moderns who care so little for the

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classical in grief that they have been known to deride Horace in place of some butterfly of a foolish vogue, some aimless bird of colour built out of fragmentary pigments. To such as these such a phrase as "Our birth is but a sleep and a forgetting" is a mockery when compared to the possibility of a musician seriously attempting to play upon a shattered musical instrument.

Yet we have mighty musical masters of modern grief. And the greatest of these is Tschaikowsky. So often have we dealt with this master of innumerable moods that we need not dwell again upon the fact that he supremely recognized that his art was the expression of emotion; and, "since he was oftenest sad, 'twas oftenest that he spoke sad things." His flight was towards the west, towards the darkling things, the day's death, the coming of night, the mystical interlude between the life that was and the life that is to be. In his final utterance, it may be said of him that his wing lingered in the night-time, and when the arrows of the sun shot shyly over the edge of the eastern sea—as we have seen the sun reappear on the south edge of the Riviera —Tschaikowsky was gone; his day was done in an ultimate utterance of musical grief.

Wagner was too solemnly sane to be overwhelmed by the emotion of grief. The "Träuermarsch" is too splendidly and definitely woven to leave you altogether desolate. It does not fly to abandonment for

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some sort of wild consolation. He was too intellectual for complete surrender. Elgar, on the other hand, though his intellectual force is one of the most extraordinary arrows of his musical quiver, now and then strays from the ground of sternly thought-out and rightly-cohered music into heart-breaking phrases, phrases that seek you out where, in proud tearfulness, there is utter privacy between the master and the listener. Mozart often touches this essential elemental vein of grief; Rossini never; never the later Italian composers. We do not say that they lack sentiment; but they are not masters of this emotion. As we began by saying, emotion is the basis of music; but to lack one emotion is not to imply a universal lack of distinction.

CHRISTMAS AND PASTORALS.

BY VERNON BLACKBURN.

There is a curious side-province in music which, to our thinking, has never been discussed with sufficient critical consideration. That is the pastoral music, the shepherd's music, bound and leashed within the bonds of art. There is a sort of appropriate sentiment also in choosing such a subject for analysis at this time of the year, when the days of approaching Christmas are full of pastoral thoughts, of open-air feeling,

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of wandering feet, of the poetry that filled the imagination and fired the pen of Luke. "Quem vidistis, pastores?"—this is not the first time that those three little winged words have been quoted here; but their significance has penetrated subtly into many provinces of art, not the least in interest being the province of music.

The composers of to-day, among whom one may reckon a Strauss and an Elgar, have not simplicity enough to be pastoral. In no wise are such words spoken in their disfavour. They do rightly to follow "the hound of heaven," to quote Mr. Francis Thompson's wonderful phrase. Wagner in his "Tristan" made an almost desperate endeavour to recall pastoral simplicity in the last act of that opera; but though he strove with all his might to achieve an innocent effect, he only proved that his shepherd must pipe in modern (and Wagnerian) phrases, even though he be set free from modern complexity of orchestration.

The pipe of the shepherd translated into terms of exact art, however, involves an appreciation of something more than innocence of phraseology. There are few things in nature that can be reproduced with exact realism in music, if they still shall hold their position as artistic revelations. To imitate the motor-car in an orchestra, to mimic the sweep of a night wind through a series of remotely related chromatic scales, to emulate on the bassoon the bray of a donkey, to reproduce on the viola the purring of a cat—all these things, achieved by means of



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ingenious orchestral devices, cannot be regarded from any serious artistic point of view.

Handel, however, was near enough to the less ambitious times of music to be able to write the most exquisite pastoral music. From him the terrible rush of modern travel had not stolen the faculty of hearing the music of the hills. For him the dim notes of the pipes sounding along the faint, stray winds composed melodies of most exquisite significance. Take, for example, the Pastoral Symphony of his "Messiah." Only an immortal genius could have discerned, in their subtle monotony of inspiration, the essential beauty of these wandering phrases, savouring of the hillside, of night pastures, of an absolute communion with nature, and, finally, with that quintessential distillation of nature which we call art. This Pastoral "Symphony"—as one has learned to name the composition—remains an eternal tribute to the naïve music of the world.

Corelli, too, wrote delicious pastoral music; he, too, had apparently learned what might be stolen from the winds of night, from the sentiment of the little flocks that gather together in the moonlight on the hills of Northern Italy. Some of his pastoral pieces belong essentially, as it would seem, to the morning of Christianity. This is a strange music, yet is withal simple. It possesses, in Corelli's pages, the qualities one associates with a winding river in lands that are fertile and

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green. It comes near and it wanders afar; now it is intimate, now it is remote; the pipes are at hand; then they become a distantly slender thread of sound; they have no echoes. This is the perfection of pastoral music.

Palestrina, of all composers most identified with the intimate genius of mediæval musical Italy, had no thought for pastoral music. He perhaps was indifferent to its simplicity, being all eager to solve the complex problems which his more advanced art set before him. Bach and Mozart, too, were somewhat careless of the exquisite art of which they might have made so much. In our own day there has been some sort of attempt to recapture the old simplicity, to imprison in sound the pipes of Pan; but the result has scarcely been encouraging. We have lost sight of the morning of music; we forget how to express ourselves in simple phrase.

So, though great art continues to flourish, this little shepherd province of music has disappeared from the map of our modern inspiration. We need not regret the fact excessively, when we remember the glories of our later achievement. But this is a time of the year when one may fittingly recall how the musicians of an elder period set into terms of art a touching and a sincere expression of the most elemental among musical emotions—the emotions, as we have said, that come from the hills by night, and from the stars that then seem to swing round before the eyes of those that watch the skies with the labouring movement of the earth.

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These songs were written for Clara Butt,† and were first sung by her at the Norwich Festival of 1899 (October 5).

2. IN HAVEN (CAPRI).

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

4. WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
And see the land where corals lie.

5. THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.

*A chair of music has been endowed at Birmingham on condition that Elgar should be the first occupant thereof; and Elgar has accepted the position.

†Mme. Clara Butt sang in Boston at a Symphony Concert, October 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, December 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900

Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer—
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

.

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
That strikes through his stormy winding-sheet

O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no life wanes.



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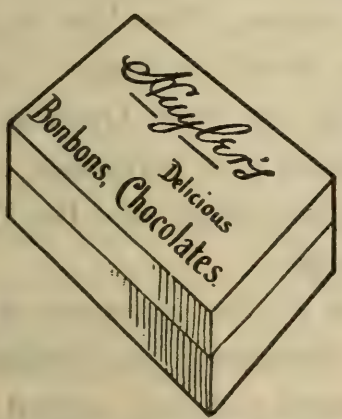
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Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

The "Carnival" overture is really the second section of Dvořák's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The third is known as "Othello," Op. 93.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvořák before his journey to America. The composer conducted.

The first performance in America was at the concert given October 21, 1892, under the auspices of the National Conservatory of Music of America, at the Music Hall, Fifty-seventh Street and Seventh Avenue, in honor of Dvořák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: the New World of Columbus and the New World of Music"; Liszt's "Tasso" was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public.

This programme also gave a description of the character of the work. It is said that the scheme of the description was originated by Dvořák himself. The description is at times curiously worded.

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvořák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia. . . .

*"Carnival: Originally (according to Tommaseo and Bellini) 'the day preceding the first of Lent'; commonly extended to the last three days of the whole week before Lent; in France it comprises *Jeudi gras*, *Dimanche gras*, *Lundi gras*, and *Mardi gras*, *i.e.*, Thursday before Quinquagesima, Quinquagesima Sunday, Monday, and Shrove Tuesday; in a still wider sense it includes 'the time of entertainments intervening between Twelfth-day and Ash Wednesday." (New English Dictionary, edited by Dr. Murray.)

Then there is the Mid-Lent Carnival, a festivity held on the middle Thursday of Lent, to celebrate the fact that the first half of that season is at an end.

The word itself is an adaptation of the Italian *carnevale*, *carnovale*. "These appear to originate in a Latin *carnem levare* or Italian *carne levare* (with infinitive used substantively, meaning 'the putting away or removal of flesh (as food).' . . . We must entirely reject the suggestion founded on another sense of *levare*, to relieve, ease, 'that *carnelevarium* meant the solace of the flesh (*i.e.*, body)' before the austerities of Lent. The explanations 'farewell flesh, farewell to flesh' (from Latin *vale*), found already in Florio, and 'down with flesh' (from French *aval*), belong to the domain of popular etymology."

The most famous Carnival was that of Venice. John Evelyn made this sour allusion to it in his diary (1646): "Shrovetide, when all the world repaire to Venice, to see the folly and madnesse of the Carnevall." The poet Gray, writing of a carnival, said: "This carnival lasts only from Christmas to Lent; one half of the remaining part of the year is past in remembering the last, the other in expecting the future Carnival."

The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The "Carneval" overture, entitled at the first performance at Prague "Bohemian Carnival," and now known simply as "Carnival," was described as follows by the New York programme annotator:—

"If the first part of the overture suggested 'Il Penseroso,' the second, with its sudden revulsion to wild mirth, cannot but call up the same poet's 'L' Allegro,' with its lines to 'Jest and Youthful Jollity.' The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into

> The busy hum of men,
> When the merry bells ring round,
> And the jolly rebecs sound
> To many a youth and many a maid—

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violin whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments reach but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A

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band of merry maskers bursts in. The stirring Slavonic theme of the introduction reappears, and the three themes of the second overture, the humorous, the pathetic, and the pastoral, are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key, with which it began."

The "Carnival" overture was played in Boston for the first time at a Symphony Concert, January 5, 1895; "Nature," at a Symphony Concert, December 7, 1895; "Othello," at a Symphony Concert, February 6, 1897.

The "Carnival" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, cymbals, tambourine, triangle, harp, strings.

The first theme is announced immediately by full orchestra, Allegro, A major, 2-2, and is fully developed. The subsidiary theme in the same key is also of a brilliant character, but it is more concisely stated. The eighth notes of the wood-wind in the last measures of this subsidiary, combined with the first measure of the first theme, furnish material for the transition to the second theme, poco tranquillo, E minor.

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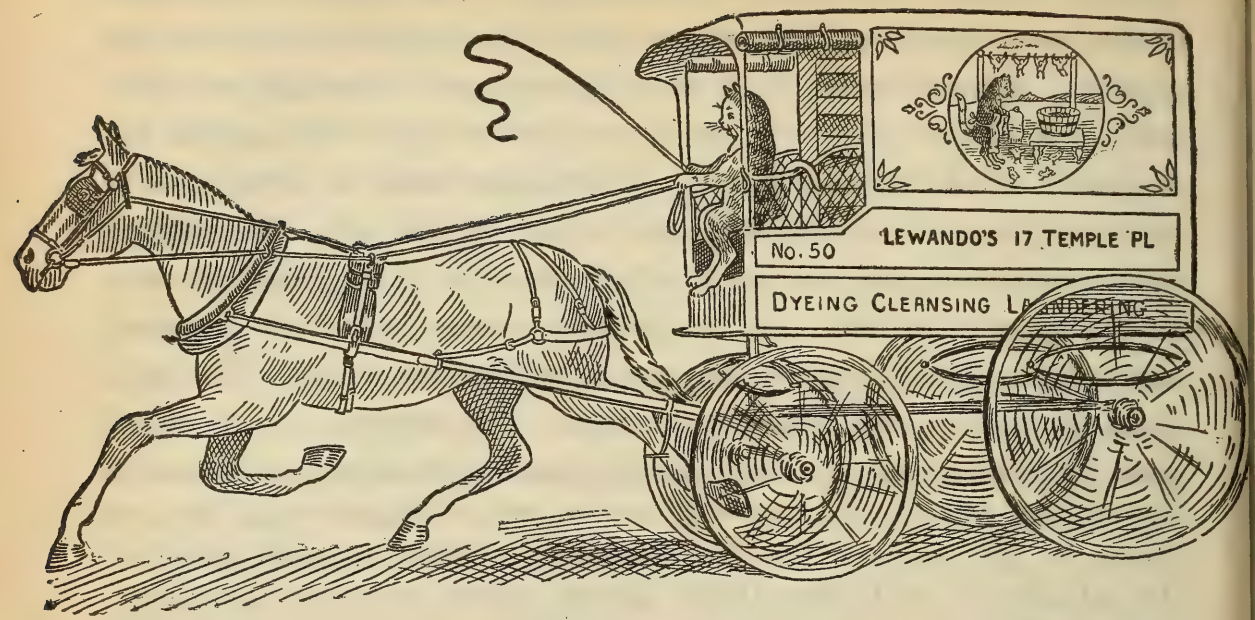
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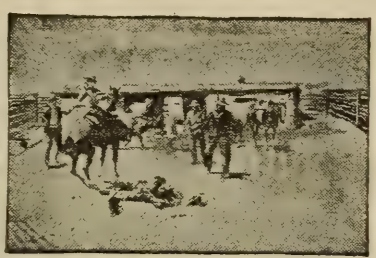
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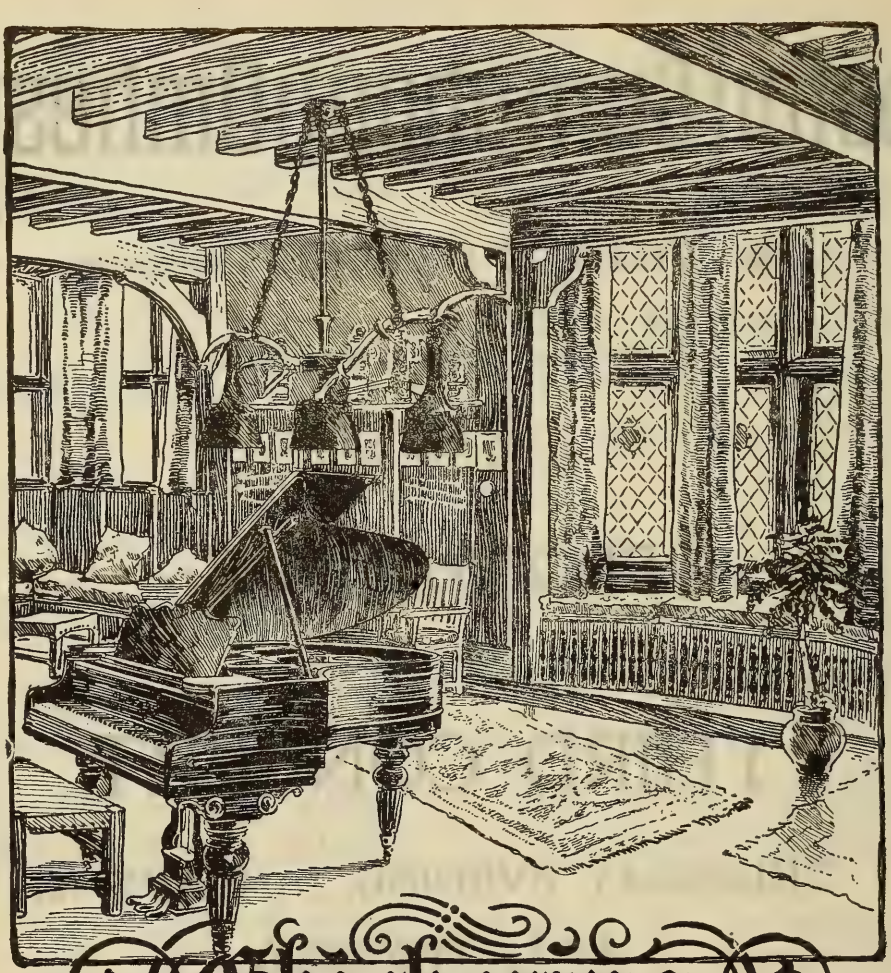
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Robert Schumann

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"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

As early as 1842 Schumann was eager to compose an opera. He wrote: "Do you know what is my morning and evening prayer as an artist? *German opera. There* is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him. At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints* founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to

*A "complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "*déploration*."

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her fate in the Forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward Sifroy, who in the meantime had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turn Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chapbooks, with their abominable wood-cuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Ambitious for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strasbourg; that she has intercepted his letter to the Countess, and is going to Strasbourg to nurse him, and, as nurse, to poison him. Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to keep his tongue quiet. Genoveva is led to prison.

Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard condition; she turns from him; he orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha. Golo rushes off and falls from a rocky height.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, strings.

It begins with an Introduction, Langsam (slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving

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figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis with a figure which in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

The overture to "Genoveva" was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866.

Divers reasons have been given for the failure of Schumann's opera, but two are enough: the libretto is dull; Schumann had no stage instinct. He thought of "The Nibelungenlied," "Faust," "The Wartburg War," "Abelard and Héloïse," "Mary Stuart," "Sakuntala," and others. A romanticist, he did not appreciate, he did not recognize, the value of a dramatic subject. In his revision of the text he did not individualize sharply his characters: Golo is any ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic.

And what stage work founded on this subject has succeeded? There is a list of apparent importance: Haydn's opera for marionettes, "Genoveva von Brabant" (Esterház, 1777); melodrama, "Genoveva im Turm," Junker (Dettingen, 1790); "Geneviève de Brabant," Alday (Paris, 1791); ballet, "Geneviève de Brabant," Piccini (Paris, about



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1820); "Genoveva," Hüttenbrenner (Graz, about 1825); "Genoveva," Huth (Neustrelitz, 1838); "Genoveffa del Brabante," Pedrotti (Milan, 1854); "Golo," Bernhard Scholz (1875); "Genoveva de Brabante," Rogel (Madrid, 1868); but they are as unfamiliar as the plays by Blessebois, La Chaussée, and Cicile, or the anonymous tragedy, "Geneviève, ou l'Innocence reconnue," published in 1669, a tragedy with entertaining entr'actes, of which the fourth is worth quoting:—

I. Saturn, who typifies Sorrow as well as Time, seizes the hearts of Geneviève and Sifroy [Siegfried] and searches a proper place to devour them.

II. The Genius of Innocence does all that he can to take the hearts from Saturn's hands; but he would not succeed

III. If four little Cupids in Diana's hunting-train did not discover them and deprive Saturn of his prey.

IV. The Demon of Slander tries to snatch the hearts from the Cupids, but they withstand him, and after they have made him suffer a part of the torment he so richly deserves, they send him down to hell, and endeavor to join the hearts together.

V. The Wood Nymphs applaud them in a chorus:—

Triomphez, aimables chasseurs,
Du recouvrement de ces cœurs, etc

There is one stage work by which Geneviève was made famous,—a reckless, impudent parody, "Geneviève de Brabant," an opéra-bouffe in two acts, text by Tréfeu and Jaime the younger, music by Offenbach, produced at the Bouffes-Parisiens, Paris, November 19, 1859, with Miss Maréchal as Geneviève, Léonce as Sifroid, Désiré as Golo, and Lise Tautin as five different characters. The operetta, extended to three acts and with a text by Hector Crémieux and Tréfeu, was produced at the Menus-Plaisirs, Paris, December 26, 1867, with Zulma Bouffar as Drogan, the Page; Miss Baudier, Geneviève; Gourdon, Sifroy; Bac, Golo; Lesage, Charles Martel; and Ginet and Gabel as the Gendarmes. The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to the duet of the Gendarmes,—



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Un peu de calme après vous charme.
C'est assez calme ici, sergent!

Ah! qu'il est beau d'être homme d'arme,
Mais que c'est un sort exigeant!—

on the ground that the *gendarmerie* should not be ridiculed. Crémieux had a happy idea. He raised Grabuge to the rank of sergeant. "This rank is unknown in the *gendarmerie*." The censor smiled; and the Gendarmes were saved, to the delight of the world.

Rafael Joseffy was born at Miskolcz, Hungary, July 3, 1853. He studied pianoforte playing with Moscheles at the Leipsic Conservatory and with Tausig at Berlin. He played with great success in European cities in the early seventies, made Vienna his home, and came to the United States in 1879. His first appearance in this country was at Chickering Hall, New York, October 13, 1879, with an orchestra led by Dr. Leopold Damrosch, and he then played Chopin's Concerto in E minor, Liszt's Concerto No. 1, Bach's Chromatic Fantasia and Fugue, his own arrangements of Boccherini's Minuet and Chopin's Waltz in D-flat, and as an encore piece "La Danza," from Liszt's "Venezia e Napoli."

Concerto in B-flat major, No. 2, Op. 83, for Pianoforte and Orchestra Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was first performed at a Philharmonic concert in Vienna, December 26, 1880. The composer was the pianist. It was

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first played in Boston by Mr. B. J. Lang at a Boston Symphony Orchestra Concert, March 15, 1884.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, strings, and solo pianoforte. It is dedicated to Eduard Marxsen,* the teacher of Brahms.

The first concerto of Brahms was first performed at Leipsic, January 27, 1859.

The second concerto is in four movements. Dr. Theodor Billroth with Hanslick heard an arrangement of it for two pianofortes, played by Brahms and Ignaz Brüll, and he wrote to his friend Lübke: "The second movement, Allegro appassionato in D minor, according to my opinion could well be left out. Beautiful and interesting as it is, it does not seem to me necessary. I questioned Brahms about it. He said the first movement seemed to him too simple, and he needed something extremely passionate before the likewise simple Andante. You will observe this simplicity of the movement! Truly, the opening theme is simple, but how it is developed!"

The first movement, Allegro non troppo, B-flat major, 4-4, opens with hints at the first theme. The horn gives a phrase which is answered by the pianoforte in full harmony, and another phrase of the horn is answered in the same way; the wood-wind, strengthened later by the strings, completes the period. Passage-work for the pianoforte alone leads to a short orchestral tutti, in which the first theme, the second theme (in F major), and subsidiary motives are exposed in a concise form. The development is long and full, and elaborate passage-work occurs between the successive repetitions of the themes. The free fantasia is also 'ong and elaborate; it ends pianissimo with arpeggio effects for the pianoforte. The first theme reappears in the tonic. The development in the third part is after the manner adopted in the "repeat" of the first part. The first theme is used in the coda, which is not a gradual climax, but rather decrescendo passage-work ornamented with pianoforte arpeggios. A few measures of unexpected fortissimo bring the end.

The second movement, Allegro appassionato, D minor, 3-4, is in the form of a scherzo. A middle passage in D major serves as a trio.

* Marxsen was born July 23, 1806, at Nienstädten, near Altona. He died at Altona, November 18, 1887. He studied with his father, an organist, with Clasing at Hamburg, and in 1830 the pianoforte with Bocklet and theory with Seyfried at Vienna. He settled at Hamburg as a teacher. The list of his compositions includes over one hundred works: symphonies, overtures, male choruses, pianoforte pieces, an operetta, etc., but the work by which he was known for a time outside of Hamburg was his transcription for orchestra of Beethoven's "Kreutzer" sonata, which he turned into a symphony. For interesting details concerning, Marxsen and his method of instruction see Max Kalbech's "Johannes Brahms," vol. i. (Vienna and Leipsic, 1904).

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The third movement, Andante, B-flat major, 6-4, opens with an expressive theme, sung first by the solo 'cello, accompanied by other strings, and then by first violins and bassoons. The pianoforte enters after the closing cadence with free preluding passages. The orchestra takes up the chief theme, while the pianoforte has figuration, now brilliant, now placid. There is a transitional period, and the theme returns, at first in B major, then in B-flat major. The coda is an orchestral development of the theme against pianoforte trills and arpeggios.

The Finale, Allegretto grazioso, B-flat major, 2-4, is in free rondo form and is built on three themes: the first and chief, of a sprightly nature, is given out by the pianoforte and developed alternately by the solo instrument and the orchestra; the second, more cantabile, of a Hungarian character, is sung alternately by strings and woodwind to a pianoforte accompaniment; the playful third theme is first announced by the pianoforte with a pizzicato accompaniment in the strings. These themes are elaborately worked out. There is a long coda, Un poco più presto.

This concerto has been played at these concerts in Boston by Mr. B. J. Lang, March 15, 1884; Mr. Carl Baermann, March 20, 1886, December 8, 1888; Mr. Rafael Joseffy, January 18, 1896; Miss Adele Aus der Ohe, February 11, 1899.

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Symphony in B-flat major, No. 2, Op. 57 . . . Vincent d'Indy

(Born at Paris, March 27, 1852*; now living in Paris.)

In 1876 a work by d'Indy, "Symphonie Chevaleresque: Jean Hunyade," was performed at a concert of the Société Nationale, Paris; but this work is not now included in the composer's own list of his compositions. The work entitled "Wallenstein," composed during the years 1873–81, though classed by some as a symphony, is entitled by d'Indy "Trilogy, after the dramas of Schiller." According to his own catalogue, d'Indy's Symphony No. 1 is the symphony in three parts on a French mountain air, for pianoforte and orchestra, composed in 1886, produced at Paris, March 20, 1887 (Mme. Bordes-Pène, pianist), and performed in Boston, April 5, 1902, with Mr. Bauer, pianist.

The Symphony in B-flat major, composed in 1903–1904, was produced at a Lamoureux concert, Paris, February 28, 1904. The score is dedicated to Paul Dukas. The symphony is scored for three flutes, (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, one small trumpet in E-flat, two trumpets in C, three trombones, one contrabass trombone, chromatic kettledrums, big drum, cymbals, triangle, two harps, strings.

The first performance of the symphony in America was at Philadelphia by the Philadelphia Orchestra, December 31, 1904.

Mr. Calvocoressi in a study of this symphony (*Le Guide Musical*, May 8–15, 22–29, 1904) first mentions the symphonies written by the French of the modern school, Chausson, Lalo, Saint-Saëns, Guy-Ropartz, Albéric Magnard, P. Dukas, Savard, Wittowsky, Vreuls, de Wailly, Tournemire, Marcel Labey, and especially the symphony by César Franck and d'Indy's first. He then says: "Examining the series of works by Vincent d'Indy and the different stations of his sure development, one will see that each of his dramatic works has been followed by an important work of absolute music. After 'The Song of the Bell' came the Symphony on a Mountain Air; after 'Fervaal,' the second string quartet; after 'The Stranger,' the Symphony in B-flat major."†

*This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

†"The Song of the Bell," romantic symphony for solo voices, double chorus, and orchestra, was composed during the years 1879–83; the opera "Fervaal," during 1889–95; the second string quartet in 1897; "The Stranger," an opera, was produced at Brussels, January 7, 1903.—Ed.

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This symphony is without a programme of any sort. D'Indy wrote in an article published in the first number of *Musica* (Paris): "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable *action.*" Mr. Calvocoressi supplies a note to this remark: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with themselves new ideas which complete or serve as a commentary, and at the end of the work are blended in an immense triumphal chant." It would be idle, then, to attempt to characterize these themes as though they were dramatic motives. One can say, however, that two decided elements of musical expression are strongly opposed to each other.

The first movement is made up of two distinct parts: a slow introduction, in which the themes appear at first in the state of simple cells; and a lively movement.

I. "Extrêmement lent. Très vif." B-flat major, 4-2. Violoncellos and double-basses, doubled by harps, announce an initial and sombre theme of almost sluggish rhythm. The flute replies with a phrase whose chief characteristic is an ascending leap of a seventh, a progression dear to the composer. This phrase is the second principal theme of the symphony. The phrase may be resolved in this

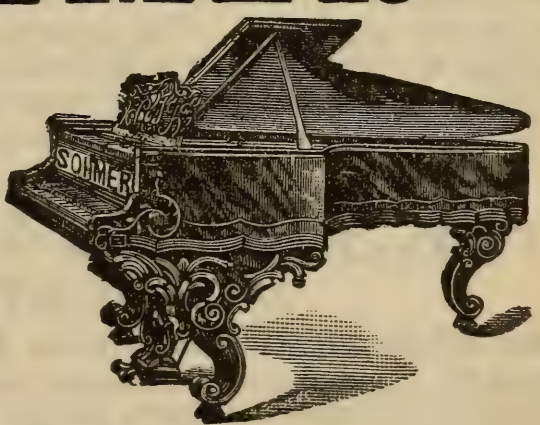
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instance into two distinct elements: the descending fourth—B-flat to F-sharp—which, with its own peculiar rhythm, is a cell that later on will assume great importance; the ascending seventh, which will play a dominating part and appear again throughout the work as a song of despair, a burst of the determined will. This second theme may then be considered as a sort of embryonic form which contains the chief elements of the symphony. The initial theme, on the contrary, will almost always keep a closer resemblance to itself; there will be numberless changes, melodic or rhythmic transformations, but its particular physiognomy will not be lost.

The initial theme rumbles in the basses during the whole of this introduction. A tutti of some measures leads by a rapid crescendo to the main body, très vif, 3-4. A horn, accompanied by second violins and violas, announces a new theme, which belongs exclusively to this movement. The first two notes of this motive are the descending fourth, the first cell of the second chief theme. The second section of the new theme furnishes material for an abrupt and jerky figure, given soon afterward to the wood-wind. This figure will play throughout the work a transitional part, and will intervene between the various developments. Its rhythm is unmistakable. This figure alternates now between the wood-wind and the strings, and soon brings in the return of the initial theme, which is combined with the abrupt and characteristic transitional matter. The initial theme, diminished, is given to the 'cellos. The violins expose, 6-4, a figure in which the ascending seventh of the second chief theme is recognized. Flutes and clarinets have graceful ascending phrases. There is a return to the initial movement. The motive of transition prepares the re-entrance of the theme first sung by the horn, which is developed at first alone, then in combination with the transitional motive. The characteristic, incisive rhythm apparently is about to die away, but it appears in oboes and clarinets, after the violins have again sung the second principal theme. *Tremoli* of violins and violas prepare the re-entrance of the initial sombre theme, given in turn to the basses, the bass clarinet, the little trumpet, while harps and wood-wind accompany with ever-growing agitation. After this theme has been developed, there is a gradual broadening, and the motive originally sung by the horn is given to the wood-wind. The transitional motive is then developed alone, and the initial theme appears in the brass, after which the oboe sings the second principal theme at a more moderate pace, 3-2. The

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graceful flute and clarinet passages again appear. There is a crescendo, and the second principal theme in its complete form returns at the original pace. The pace quickens, and the transitional theme hovers above the initial sombre theme, which repeats itself in an ascending progression. There is a figure of a descending fifth, with a rhythm like that of the first cell in the second principal theme, and the return of this theme is expected, but the characteristic rhythm of the transitional motive is insistent, and leads suddenly to the conclusion.

II. Modérément lent. D-flat major. The second movement begins with an announcement by the first violins of the second principal theme (descending fourth). The bass clarinet sings the rest of the motive, which is taken up by the strings. These first measures prepare the re-entrance of the same theme under a form (6-4) already used in the first movement. A new figure appears, which will be found in the Finale. The development brings a modulation to E major, and harps give out a strongly rhythmed motive in that tonality. This motive will be employed in the scherzo, and the dotted, characteristic rhythm is now kept up, while the oboe, then the clarinet, and also other instruments sing in turn an expressive theme, which might be taken at first for a commentary on the initial sombre motive, but the conclusion of it is the first new theme of this movement, which in turn is a prolongation of the theme (6-4) of the first movement. The music grows more brilliant, and this last named motive appears in A major (violins and violas), also the first new theme of this movement (small trumpet). The strongly rhythmed theme reappears, as also the more expressive motive in the tonic. There is use of these various musical thoughts before the conclusion begins. The strongly rhythmed theme is given out by the trombones, then by wood-wind instruments, and the familiar theme of the first movement is sung by the clarinet.

III. Modéré, D minor, 2-4. A solo viola chants a theme of archaic character, which reminds one of some old legend's air. The flute hints at the strongly rhythmed theme of the preceding movement, but the archaic tune is developed and interrupted suddenly by the horns proclaiming the initial theme, sadly changed and of greatly di-

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minished importance. This initial theme, with hurried pace, persists in triplets shortened more and more. There is a fantastic whirlwind in the strings, and above it a bold theme is given out by the wood-wind. The strongly rhythmed theme appears almost immediately afterward, and is added to the whirling triplets. There is a comparative lull, and the bold theme is now given out at length by the small trumpet, after which there is an orchestral explosion. Then the archaic tune appears, rhythmed curiously in 3-8, "after the manner of a pantomimic dance," and played by flutes and then bassoons; harp harmonics and the triangle give additional color to this episode. The development of this theme is twice interrupted by the union of the strongly rhythmed theme (basses) and the bold theme, but it keeps on only to give way to the appearance in canon of the bold theme, first in the strings, then in the brass *ff*. After this climax the archaic tune returns, 2-8, and a rallentando leads to reappearance of this theme in its original form.

IV. Introduction, Fugue, et Finale. The general form of this last movement is that of a rondo preceded by an introduction in two parts (introduction and fugue). In the introduction to the fugue all the chief thematic ideas of the preceding movements are recalled one by one, either by solo instruments or by groups of instruments.

The subject of the fugue is the expressive theme first sung by the oboe in the second movement, but now the theme is lengthened by an ascending arabesque, in which the characteristic ascending curve of the second chief theme of the work is recognized. The final association of the two themes, already hinted at at the beginning of the second movement by the appearance of a figure common to them both, is now

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frankly declared. This subject, persisting to the end of the fugue, brings in a lively movement, 5-4, the true Finale. The oboe sings the first new theme of the second movement, which is developed in company with the fugue subject. The instrumental complications become more elaborate. The strongly rhythmed theme presents itself, and then a brand-new motive appears, interrupted by echoes of the archaic melody. This new theme prepares the return of the initial motive, which strengthens itself in canon form. The fugue subject creeps about the whole orchestra, while a more aggressive form of the often-used theme of the second movement soars above. The brand-new theme returns, and once more ushers in the initial theme in the bass, while the second chief or cyclic theme is announced above. This is the final struggle of the two. The fugue subject soon reappears, and leads to a brilliant burst of the whole orchestra. The second chief or cyclic theme is then used as a broadly proportioned choral, whose bass is the initial theme, now subdued and definitely associated with the triumph of the second theme. This triumph is thrice proclaimed in the peroration, and, between the proclamations, the archaic theme, with its characteristic initial fifth, is heard in the wood-wind.

The foregoing analysis is based on the articles by Mr. Calvocoressi; for, since he is acquainted intimately with d'Indy's musical life and purposes, his articles concerning this composer have more than ordinary authority.

The following biographical sketch of d'Indy was prepared by the composer himself.

His family wished him to be a lawyer, and so against his wish he studied for that object, but at the same time he studied music. He took pianoforte lessons of Diémer and harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

(It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the madding world and vexing social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and *opéras de salon* were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.)

D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was introduced by his friend, Henri Duparc, to César Franck, who was

professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied thoroughly counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated him with great affability. In 1875 his first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra-comique, "Attendez moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878, and offered to French composers every two years. His successful work was "Le Chant de la Cloche," for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) were intrusted to him.

He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frequent visitor to Bayreuth. With Franck, Saint-Saëns, Fauré, de Castillon, Chausson, and Duparc, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the government one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory;

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he declined the offer, for he wished to be wholly free. But in 1896 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he is director, and professor of composition.

It may here be added that in 1873 d'Indy became acquainted with the "German Requiem" of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic

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world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for piano (1881); "La Forêt Enchantée," symphonic ballad (1878); the Symphony for orchestra and piano on a Mountain Air (1886); Fantasia for oboe and orchestra on some folk-tunes (1888), "Tableaux de Voyage," pieces for piano (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

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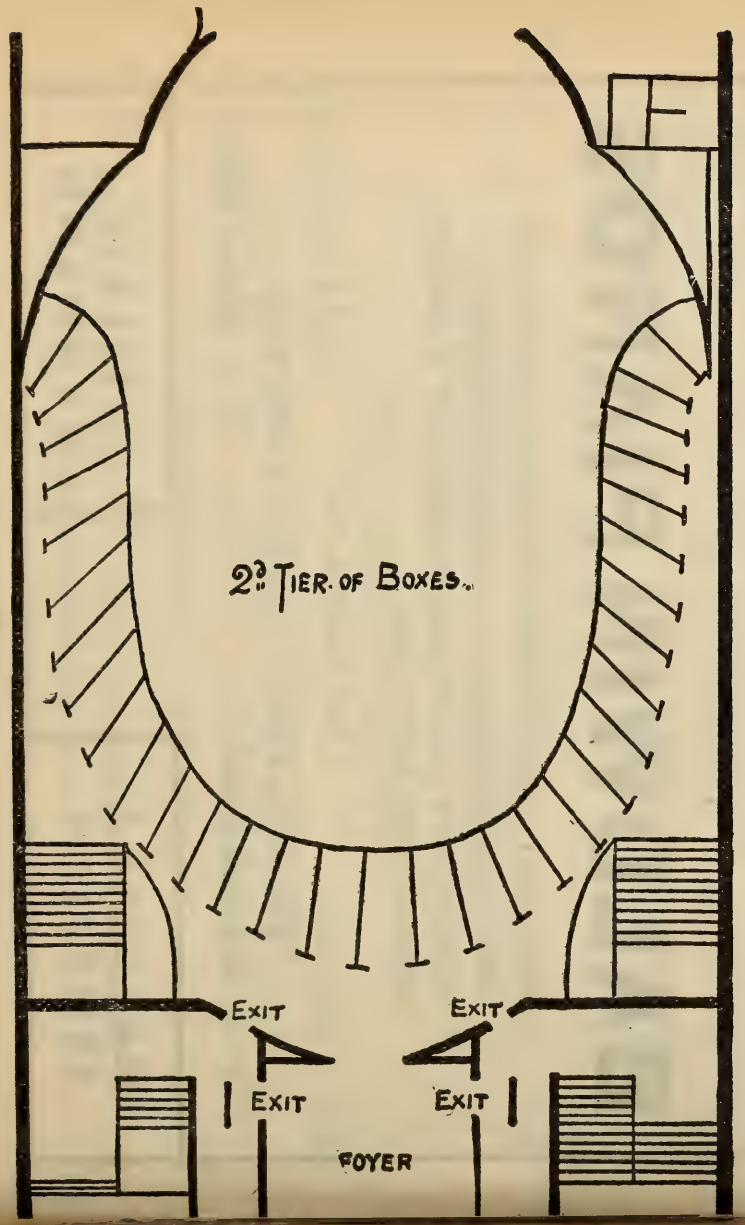
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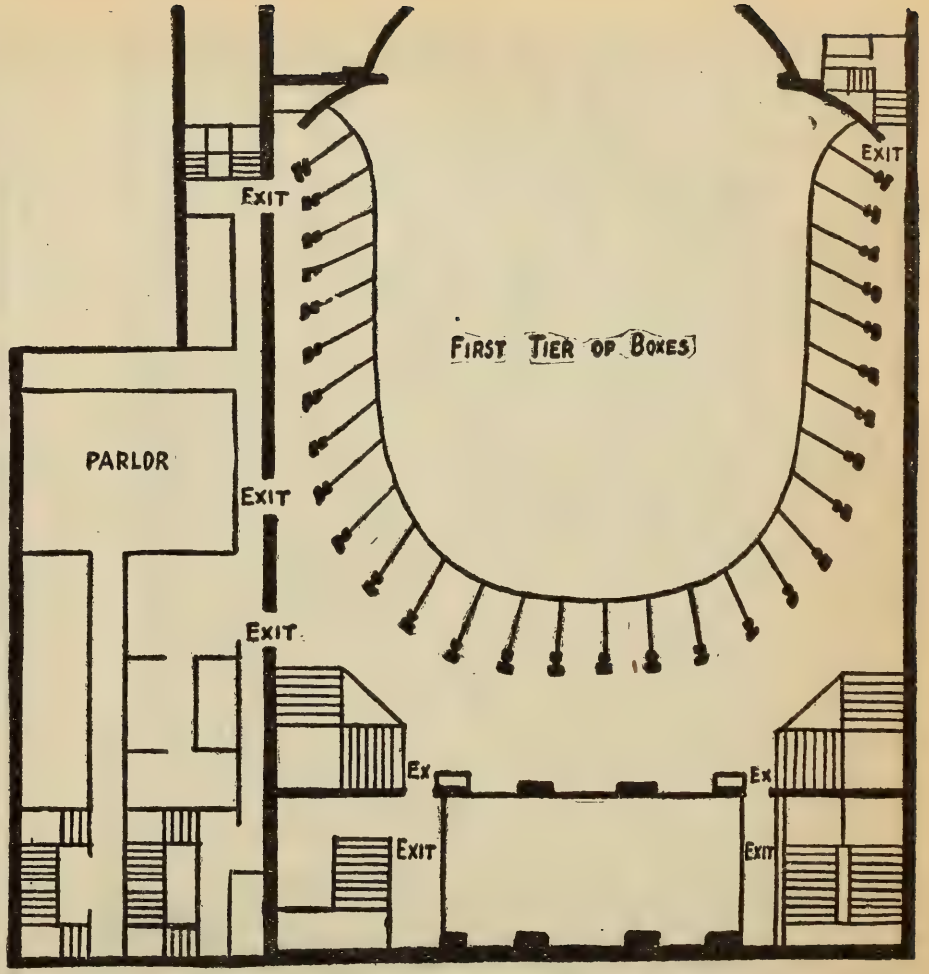
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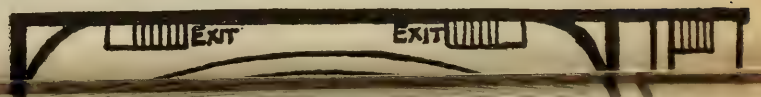
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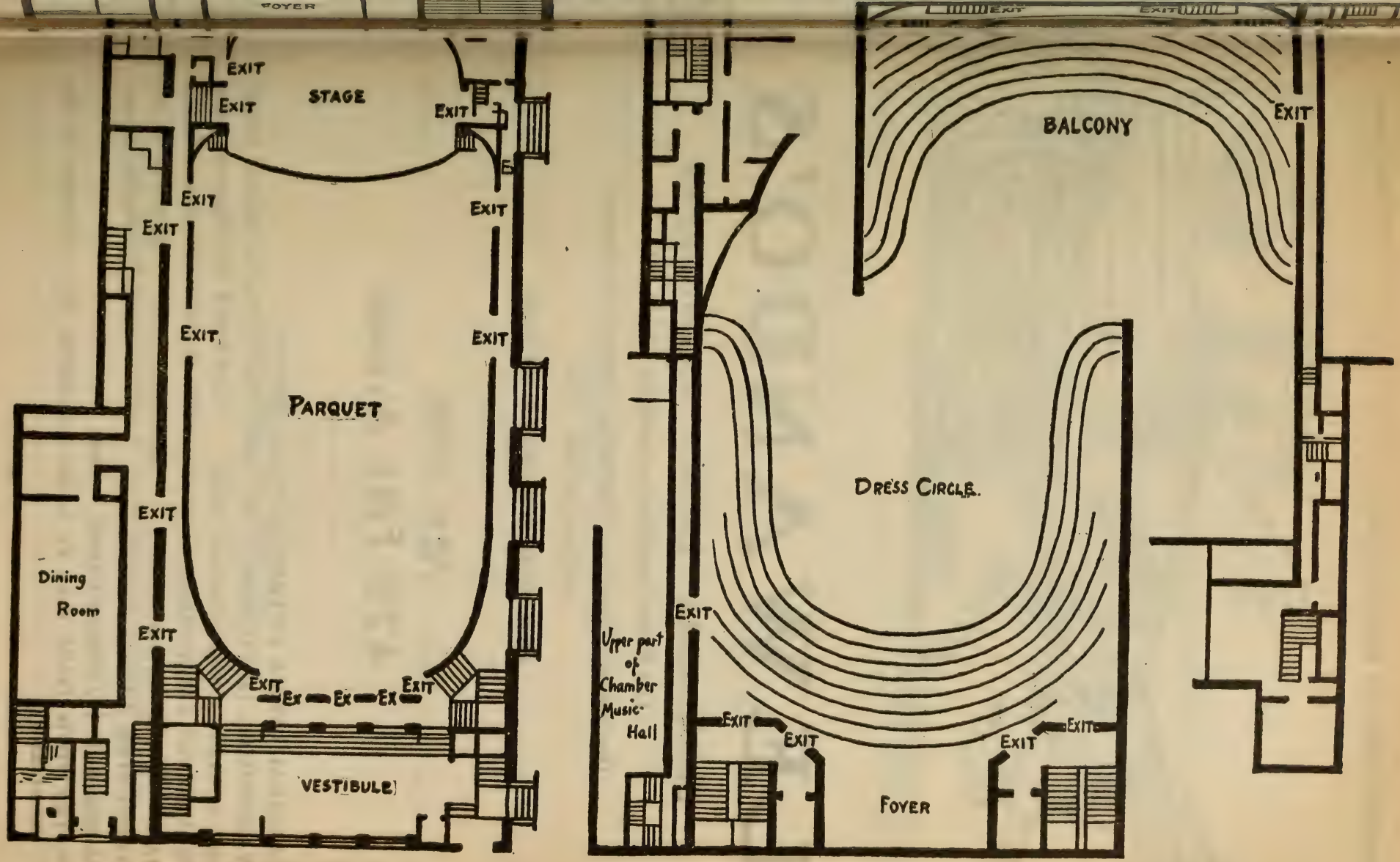
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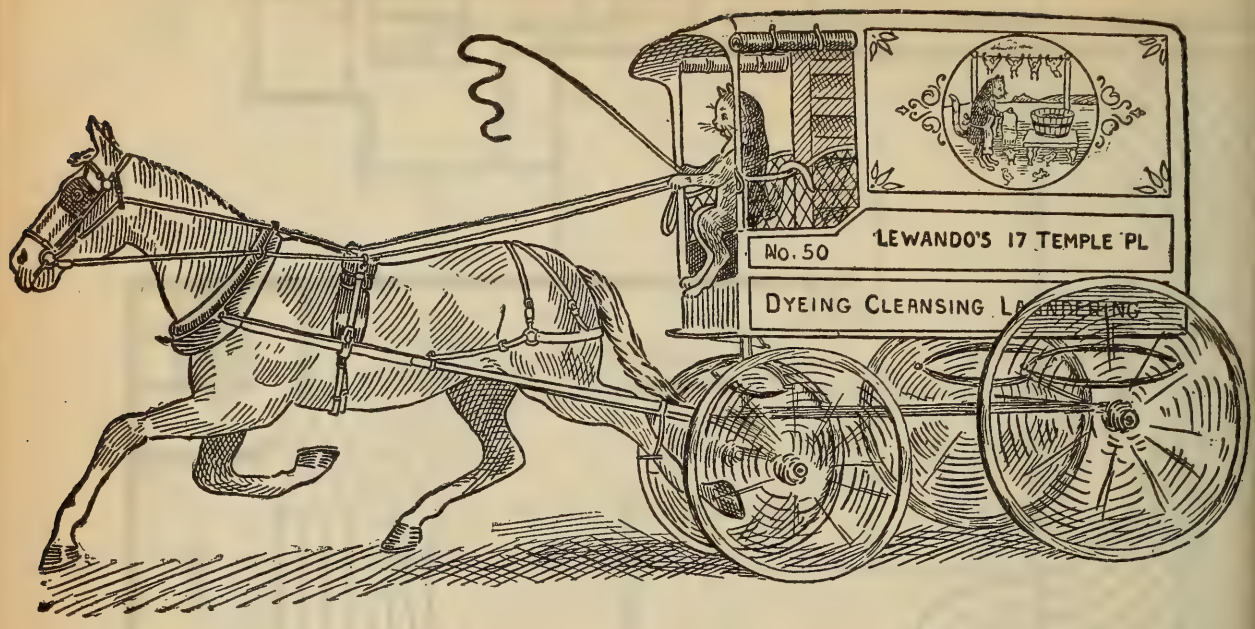

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PROGRAMME.

Beethoven Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Bruch . . . Penelope's Recitative and Prayer from "Odysseus"

Brahms Waltzes

(Orchestrated by W. GERICKE.)

Edward Elgar . "Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37

Wagner Overture to "The Flying Dutchman"

SOLOIST:

Miss MURIEL FOSTER.

There will be an intermission of ten minutes after the Bruch selection.

"Carnival"* Overture for Grand Orchestra, Op. 92.

Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

The "Carnival" overture is really the second section of Dvořák's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The third is known as "Othello," Op. 93.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvořák before his journey to America. The composer conducted.

The first performance in America was at the concert given October 21, 1892, under the auspices of the National Conservatory of Music of America, at the Music Hall, Fifty-seventh Street and Seventh Avenue, in honor of Dvořák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: the New World of Columbus and the New World of Music"; Liszt's "Tasso" was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public.

*"Carnival: Originally (according to Tommaseo and Bellini) 'the day preceding the first of Lent'; commonly extended to the last three days of the whole week before Lent; in France it comprises *Jeudi gras*, *Dimanche gras*, *Lundi gras*, and *Mardi gras*, *i.e.*, Thursday before Quinquagesima, Quinquagesima Sunday, Monday, and Shrove Tuesday; in a still wider sense it includes 'the time of entertainments intervening between Twelfth-day and Ash Wednesday." (New English Dictionary, edited by Dr. Murray.)

Then there is the Mid-Lent Carnival, a festivity held on the middle Thursday of Lent, to celebrate the fact that the first half of that season is at an end.

The word itself is an adaptation of the Italian *carnevale*, *carnovale*. "These appear to originate in a Latin *carnem levare* or Italian *carne levare* (with infinitive used substantively, meaning 'the putting away or removal of flesh (as food).' . . . We must entirely reject the suggestion founded on another sense of *levare*, to relieve, ease, 'that *carnelevarium* meant the solace of the flesh (*i.e.*, body)' before the austerities of Lent. The explanations 'farewell flesh, farewell to flesh' (from Latin *vale*), found already in Florio, and 'down with flesh' (from French *aval*), belong to the domain of popular etymology."

The most famous Carnival was that of Venice. John Evelyn made this sour allusion to it in his diary (1646): "Shrovetide, when all the world repaire to Venice, to see the folly and madnesse of the Carnevall." The poet Gray, writing of a carnival, said: "This carnival lasts only from Christmas to Lent; one half of the remaining part of the year is past in remembering the last, the other in expecting the future Carnival."

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This programme also gave a description of the character of the work. It is said that the scheme of the description was originated by Dvořák himself. The description is at times curiously worded.

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvořák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia. . . . The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The "Carneval" overture, entitled at the first performance at Prague "Bohemian Carnival," and now known simply as "Carnival," was described as follows by the New York programme annotator:—

"If the first part of the overture suggested 'Il Penseroso,' the second, with its sudden revulsion to wild mirth, cannot but call up the same poet's 'L' Allegro,' with its lines to 'Jest and Youthful Jollity.' The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into

> The busy hum of men,
> When the merry bells ring round,
> And the jolly rebecs sound
> To many a youth and many a maid—

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violin whirls the dreamer

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SECOND CONCERT

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PROGRAMME

Triumphal March from "Ezio" }
Overture } *Johann Adolph Hasse* (1699–1783)
Ballet Music }

Cantate, "O schlage doch gewünschte Stunde" *Joh. Seb. Bach* (1685–1750)
For Alto Solo and Orchestra

Three German Dances }
Suite } *W. A. Mozart* (1756–1791)

Soloist to be announced later

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madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments reach but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A band of merry maskers bursts in. The stirring Slavonic theme of the introduction reappears, and the three themes of the second overture, the humorous, the pathetic, and the pastoral, are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key, with which it began."

The "Carnival" overture was played in Boston for the first time at a Symphony Concert, January 5, 1895; "Nature," at a Symphony Concert, December 7, 1895; "Othello," at a Symphony Concert, February 6, 1897.

The "Carnival" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, cymbals, tambourine, triangle, harp, strings.

The first theme is announced immediately by full orchestra, Allegro, A major, 2-2, and is fully developed. The subsidiary theme in the same key is also of a brilliant character, but it is more concisely stated. The eighth notes of the wood-wind in the last measures of this subsidiary, combined with the first measure of the first theme, furnish material for the transition to the second theme, poco tranquillo, E minor.

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The violins play this melody over an arpeggio accompaniment, while oboe and clarinet have little counter-figures. This theme is developed by the wood-wind, and violins now supply flowing figures between the phrases. A lesser theme in G major follows, and is worked up till it ends in E major. The first theme returns in the violins against arpeggios in wood-wind and harps. A fortissimo leads to a free episode with fresh material. Andantino con moto, G major, 3-8. The English horn repeats over and over again a little pastoral figure, flute and oboe have a graceful melody, and the accompaniment is in high sustained harmonies of muted and divided second violins and violas. The horn gives an answer over tremulous strings. The melody is then developed by various instrumental combinations, until there is a return to the original Allegro, 2-2, now in G minor, and of fragments of the first theme in the violins. The free fantasia is chiefly a working-out of the subsidiaries of the first theme against a new and running counter-theme. There is a climax, and then the key of A major is established. The first theme is developed at greater length than in the first part of the overture. The climax leads to a sonorous return of the theme first heard in G major, but with rhythm somewhat changed. There is a short coda.

Miss MURIEL FOSTER was born at Sunderland, England, November 22, 1877. She is a great-niece of the late Birket Foster, the artist. She became a pupil of the Royal College of Music, London, in 1896. Her first professional engagement was on November 6 of that year, at Bradford, in Sir Hubert Parry's "King Saul." She won several prizes at the Royal College as a pupil of Anna Williams, and she studied the organ and the piano at the same institution. In 1900 she had her first Festival engagement (at Worcester); in 1901 she was with Albani's concert company in Canada; and in 1902 she sang in Elgar's "Dream of Gerontius" at the Lower Rhine Festival, Düsseldorf. She has sung at Berlin, Cologne, Frankfort, Dresden, and at other German cities, and in Holland and Russia.

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Penelope's Lament, from "Odysseus," Op. 41 . . . Max Bruch

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

"Odysseus," scenes from the Odyssey for chorus, solo voices, and orchestra, was produced at Bremen, February 18, 1873, by the Sing Academie, to which the work is dedicated. The text is by Wilhelm Paul Graff. The English version is by Natalie Macfarren. The music of Penelope was first sung by Miss Keller, of the Bremen Stadt Theatre.

Part II., scene v.:—

Penelope's Trauer: Recitativ und Gebet.

Hellstrahlender Tag, o warum erweckt mich dein heiliges Licht aus sanft betäubendem Schlummer? Ach, wie bescheiden die Götter doch mir vor allen Weibern unsägliche Noth und stets sich häufende Trübsal! Zuerst verlor ich den herrlichen Gatten, ruhmlos, den tapferen, löwenbehertzten, der hochaufragte vor allen Achäern! Und jetzt auch rafften den Sohn, den geliebten, die Stürme dahin und nichts erfuhr ich, da er mich verliess, den Vater zu suchen! Um ihn erzitterte das Herz mir, ich bange, dass ihm ein Unfall irgend begegne! Du Hort meines Lebens, mein Augenlicht! Du einzig im Leid mir gebliebener Trost!

O Atryone! Tochter des Allbeherrschers Kronion!
Hat Odysseus dir je reichliche Opfer verbrannt im Palast,
O, so gedenke nun dess! Rette mir den trautesten Sohn
Vor den trotzigen Freiern daheim,
Vor den dräuenden Stürmen draussen!
Und du Helios, Bringer des Lichts,
Sieht dein allererschauendes Auge
Noch lebend Odysseus, den duldenden Helden:
O, so beschirm ihn mit gnädiger Hand!
Gieb ihn der trauernden Gattin wieder,
Gieb ihn zurück dem trauernden Land.

Thou far-darting sun, must thy light divine wake me once again? At the gate of dreams I was slumbering; why have the gods sent me griefs without measure? I of women the most am bereft, and still my woes are increasing! They first took from me, for fate most inglorious, my lord, my consort true, lion-hearted, the chief in virtue among the Achaians! And now my son, well beloved, evil tempests have snatched from my side! Alas! I know not the hour he went forth to seek his dear father. My soul for his sake is troubled. I tremble lest any harm o'er him hath been fated! Return thou my solace, my heart's delight, last pledge of sweet hope to thy mother forlorn!



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— Joachim.

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O Atrytona, daughter of all-subduing Kronion!
If Odysseus hath e'er burnt in his palace
An offering to thee,
O now recall his good deed!
Save my blameless, dear, cherished son
From the insolent suitors at home,
From the threatening tempests yonder!
Oh, now remember his deeds, Atrytona,
Save, oh, save, my beloved only son!
And thou, Helios, fountain of light,
Doth thy all-seeing eye in its course
Still behold my Odysseus a dweller 'mong mortals?
Graciously lead him with counselling hand!
Oh, to this sorrowing heart restore him,
Give back its King this sorrowing land!

The Recitative is in D minor, Andante sostenuto, 4-4. The Prayer is in D major, Andante con moto, 4-4. The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

WALTZES, OP. 39 JOHANNES BRAHMS

(SCORED FOR ORCHESTRA BY WILHELM GERICKE.)

(Brahms born in Hamburg, May 7, 1833; died at Vienna, April 3, 1897. Gericke born at Gratz, Styria, April 18, 1845.)

Brahms's "Sixteen Waltzes for the pianoforte, for four hands, Op. 39," were published in 1866. Mr. Gericke has scored fourteen for orchestra. Nos. 7 and 16 are omitted, and No. 2 is repeated at the close as a final coda. The score was made during the course of his first sojourn in Boston, and was originally intended for performance by a small orchestra in a private house. He added here and there trumpet and trombone parts for the performance in Music Hall on January 7, 1899. The original scoring was for two flutes, two oboes, two clarinets,

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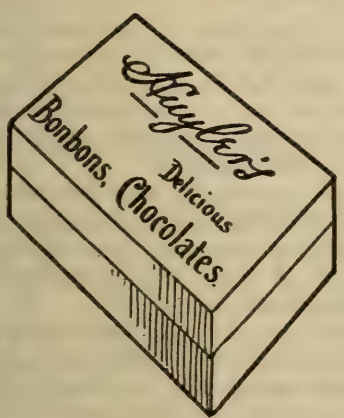
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Furthermore, as the combination instrument was to be sold all over the world, the piano to be chosen must meet the exacting tastes of European as well as American critics.

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two bassoons, two horns, harp, and strings. Two trumpet, three trombone, and kettledrum parts were added.

The waltzes were originally chamber-work compositions, and were never intended for use in a ball-room. Hanslick in a review of them spoke of the influence of Vienna; how the city had not only set Beethoven to dancing, but also to writing dance music; it had inspired Schumann to write his "Faschingsschwank"; and so Brahms, far from Vienna,—for he lived in various towns from 1864 to 1869,—remembered fondly waltzes by Strauss, ländler by Schubert, warblers and gypsy music, the pretty girls, the heady wine, the hills crowned with green, and these waltzes were the expression of his recollections. "Waltz melodies and rhythms are handled in free artistic form and ennobled by the dignified treatment. There are hints at the swing of the Viennese waltz, more frequently at the ländler; now and then there is an echo of Schubert or Schumann, and toward the end the hearer is in Hungary."

"Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37 Edward Elgar

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.*)

Miss Foster will sing Nos. 2, 4, 5.

These songs were written for Clara Butt,† and were first sung by her at the Norwich Festival of 1899 (October 5).

2. IN HAVEN (CAPRI)

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

4. WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

*A chair of music has been endowed at Birmingham on condition that Elgar should be the first occupant thereof; and Elgar has accepted the position.

†Mme. Clara Butt sang in Boston at a Symphony Concert, October 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, December 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

Yes, press my eyelids close, 'tis well;
 But far the rapid fancies fly
To rolling worlds of wave and shell,
 And all the lands where corals lie.

Thy lips are like a sunset glow,
 Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
 And see the land where corals lie.

5. THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
 To southward far as the sight can roam,
Only the swirl of the surges livid,
 The seas that climb and the surfs that comb
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
 On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
 And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
 They have lain embedded these long years ten
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
 God surely loved us a little then.

The skies were fairer and shores were firmer—
 The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
 Sheen of silver and glamour of gold.

.

So, girt with tempest and wing'd with thunder
 And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
 The flying rollers with frothy feet.

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PIANOS

One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
That strikes through his stormy winding-sheet

O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no life wanes.

SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 16, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

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Tickets on sale at office of THE MUSICAL ART SOCIETY, CENTURY BUILDING, 1 West 34th Street, also at Box Office, Carnegie Hall.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); "Sanctus" with Latin text written in church style, with chorus and solos; Fantasie for piano solo; Fantasie for piano, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as von Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is as vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second and fourth, he more or less enlarged forms already

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now, it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzo-forte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to

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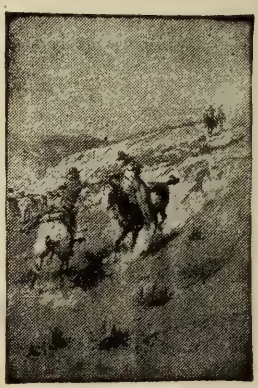
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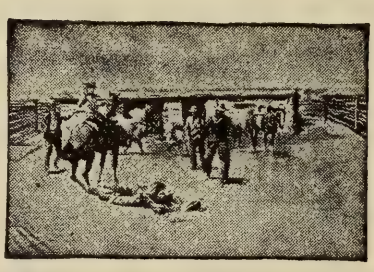
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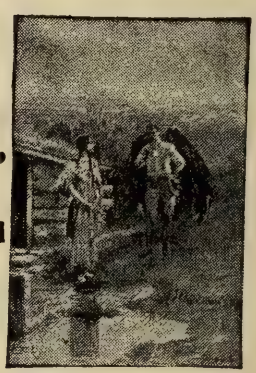
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preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

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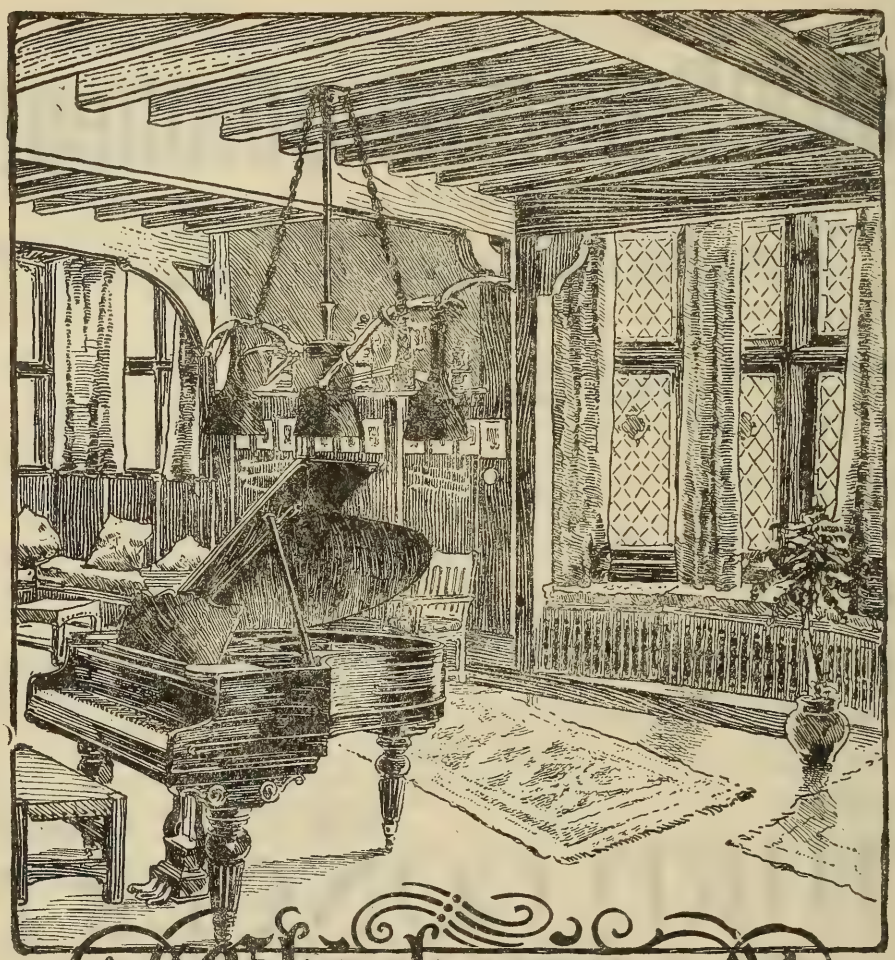
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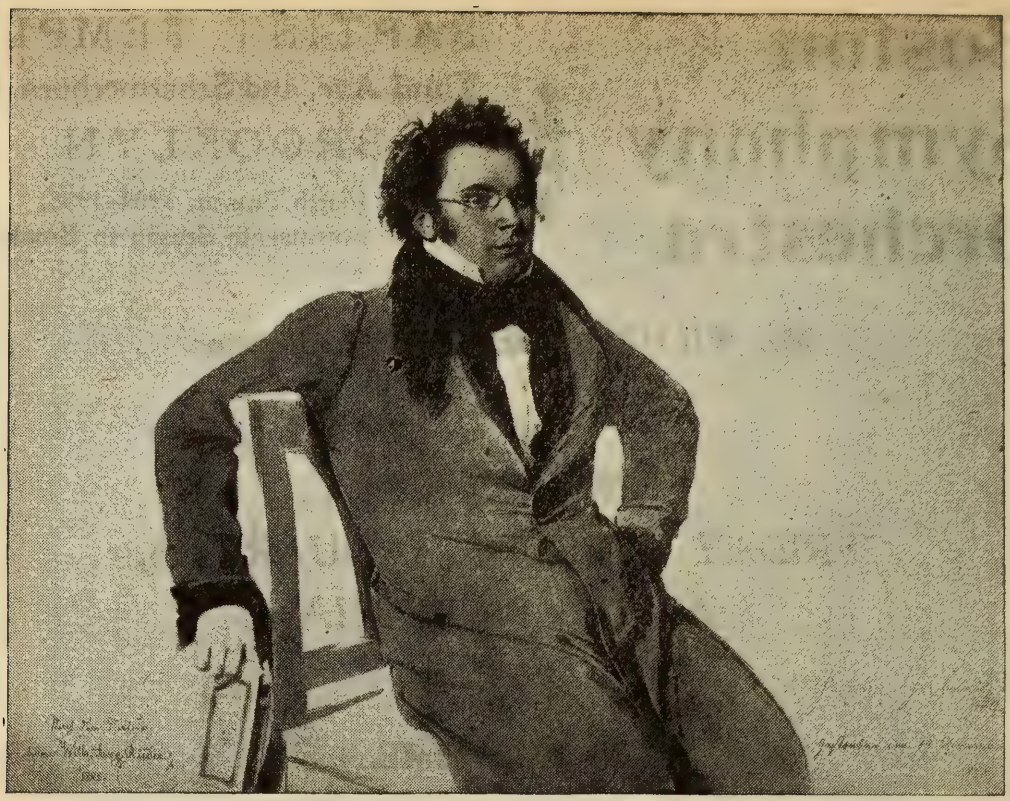
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PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Since the last performance of the "Pathetic" Symphony at these concerts, January 11, 1902, the biography of Tschaikowsky by his brother Modest has been completed and published. Statements made by Kaschkin and others concerning the origin of the work are now found to be inaccurate.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18, 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December

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to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music, —that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.' "

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony, now known throughout

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the world, is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly



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displeased me, and I tore it up. Now I have composed a new symphony, *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.' "

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical



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creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely

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after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Náprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like

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"Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic!*" ' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head

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with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2, after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not

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possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

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The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard

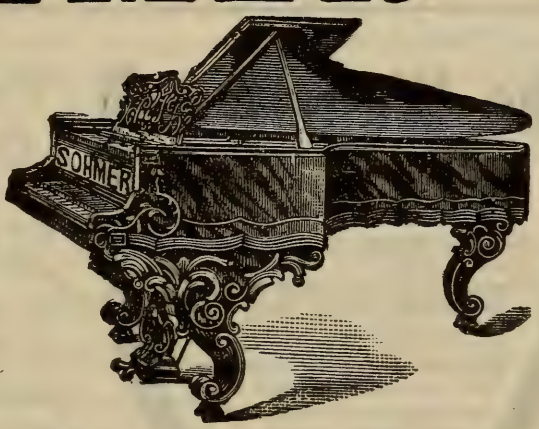
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beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

The third movement—the march-scherzo—is the excuse, the pre-

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It is interesting to learn that so many of our foremost educational institutions have introduced a piano-player into the Department of Music. But it is significant that in every instance the choice has been the Pianola.

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text, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

> The glories of our blood and state
> Are shadows, not substantial things;
> There is no armour against fate;
> Death lays his icy hands on kings

Mr. Vernon Blackburn has compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

> 'He will awake no more, oh, nevermore!—
> Within the twilight chamber spreads apace
> The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

> 'We decay
> Like corpses in a charnel; fear and grief
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay.'

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"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tschaikowsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor; but an allegretto in F major follows.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch, leader, on March 16, 17, 1894.

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Miss MURIEL FOSTER was born at Sunderland, England, November 22, 1877. She is a great-niece of the late Birket Foster, the artist. She became a pupil of the Royal College of Music, London, in 1896. Her first professional engagement was on November 6 of that year, at Bradford, in Sir Hubert Parry's "King Saul." She won several prizes at the Royal College as a pupil of Anna Williams, and she studied the organ and the piano at the same institution. In 1900 she had her first Festival engagement (at Worcester); in 1901 she was with Albani's concert company in Canada; and in 1902 she sang in Elgar's "Dream of Gerontius" at the Lower Rhine Festival, Düsseldorf. She has sung at Berlin, Cologne, Frankfort, Dresden, and at other German cities, and in Holland and Russia.

PENELOPE'S LAMENT, FROM "ODYSSEUS," OP. 41 . . . MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

"Odysseus," scenes from the Odyssey for chorus, solo voices, and orchestra, was produced at Bremen, February 18, 1873, by the Sing Academie, to which the work is dedicated. The text is by Wilhelm

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PENELOPE'S TRAUER: RECITATIV UND GEBET.

Hellstrahlender Tag, o warum erweckt mich dein heiliges Licht aus sanft betäubendem Schlummer? Ach, wie bescheiden die Götter doch mir vor allen Weibern unsägliche Noth und stets sich häufende Trübsal! Zuerst verlor ich den herrlichen Gatten, ruhmlos, den tapferen, löwenbehertzten, der hochaufragte vor allen Achäern! Und jetzt auch rafften den Sohn, den geliebten, die Stürme dahin und nichts erfuhr ich, da er mich verliess, den Vater zu suchen! Um ihn erzitterte das Herz mir, ich bange, dass ihm ein Unfall irgend begegne! Du Hort meines Lebens, mein Augenlicht! Du einzig im Leid mir gebliebener Trost!

O Atryone! Tochter des Allbeherrschers Kronion!
Hat Odysseus dir je reichliche Opfer verbrannt im Palast,
O, so gedenke nun dess! Rette mir den trautesten Sohn
Vor den trotzigen Freiern daheim,
Vor den dräuenden Stürmen draussen!
Und du Helios, Bringer des Lichts,
Sieht dein allererschauendes Auge
Noch lebend Odysseus, den duldenden Helden:
O, so beschirm ihn mit gnädiger Hand!
Gieb ihn der trauernden Gattin wieder,
Gieb ihn zurück dem trauernden Land.

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Thou far-darting sun, must thy light divine wake me once again? At the gate of dreams I was slumbering; why have the gods sent me griefs without measure? I of women the most am bereft, and still my woes are increasing! They first took from me, for fate most inglorious, my lord, my consort true, lion-hearted, the chief in virtue among the Achaians! And now my son, well beloved, evil tempests have snatched from my side! Alas! I know not the hour he went forth to seek his dear father. My soul for his sake is troubled. I tremble lest any harm o'er him hath been fated! Return thou my solace, my heart's delight, last pledge of sweet hope to thy mother forlorn!

O Atrytona, daughter of all-subduing Kronion!
If Odysseus hath e'er burnt in his palace
An offering to thee,
O now recall his good deed!
Save my blameless, dear, cherished son
From the insolent suitors at home,
From the threatening tempests yonder!
Oh, now remember his deeds, Atrytona,
Save, oh, save, my beloved only son!
And thou, Helios, fountain of light,
Doth thy all-seeing eye in its course
Still behold my Odysseus a dweller 'mong mortals?
Graciously lead him with counselling hand!
Oh, to this sorrowing heart restore him,
Give back its King this sorrowing land!

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(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.*)

Miss Foster will sing Nos. 2, 4, 5.

These songs were written for Clara Butt,† and were first sung by her at the Norwich Festival of 1899 (October 5).

2. IN HAVEN (CAPRI)

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

*A chair of music has been endowed at Birmingham on condition that Elgar should be the first occupant thereof; and Elgar has accepted the position.

†Mme. Clara Butt sang in Boston at a Symphony Concert, October 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, December 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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4. WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
 When winds awake the airy spry
It lures me, lures me on to go
 And see the land where corals lie.

By mount and mead, by lawn and rill,
 When night is deep, and moon is high,
That music seeks and finds me still,
 And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
 But far the rapid fancies fly
To rolling worlds of wave and shell,
 And all the lands where corals lie.

Thy lips are like a sunset glow,
 Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
 And see the land where corals lie.

5. THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
 To southward far as the sight can roam,
Only the swirl of the surges livid,
 The seas that climb and the surfs that comb
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
 On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
 And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
 They have lain embedded these long years ten
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
 God surely loved us a little then.

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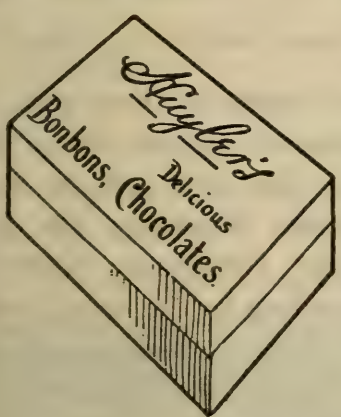
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The skies were fairer and shores were firmer—
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

.

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
That strikes through his stormy winding-sheet

O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden
Where no light wearies and no life wanes.

OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Der Fliegende Holländer," a romantic opera in three acts, book and music by Richard Wagner, was produced at the Royal Saxon Court Theatre, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schröder-Devrient; Mary, Mme. Wächter; the Dutchman, Wächter; Daland, Risse; Erik, Reinhold; Helmsman, Bielezizsky. Wagner conducted. The performance, according to the composer, was a bad one. He wrote to Fischer in 1852: "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage,

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I am seized even now with an after-attack of rage. Herrn Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

The first performance in America was in Italian—"Il Vascello Fantasma"—at Philadelphia, November 8, 1876, by the Pappenheim Company. The first performance in Boston was in English, March 14, 1877, with Miss Kellogg and Carleton as heroine and hero.

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment. He was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.



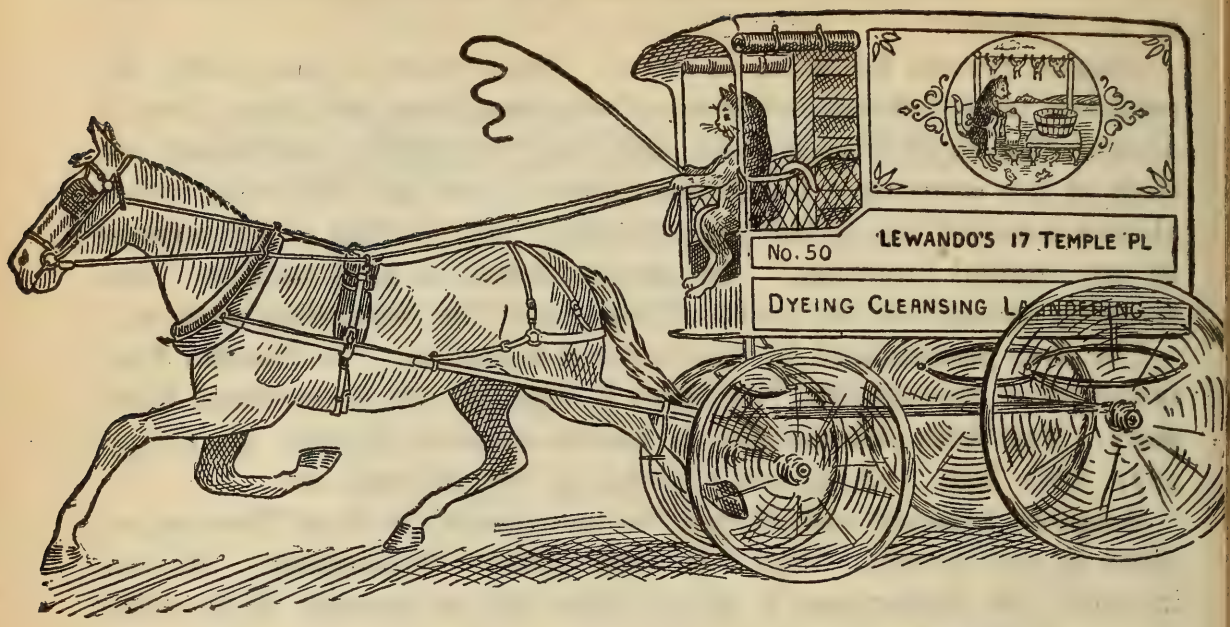
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— JOACHIM.

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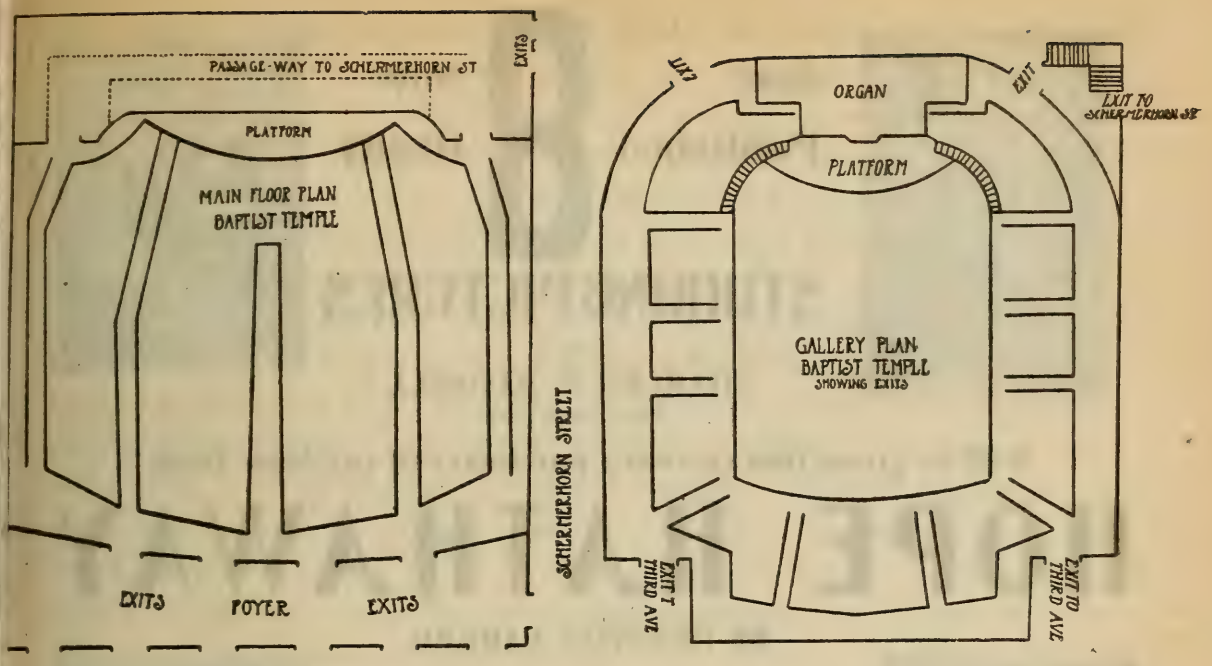


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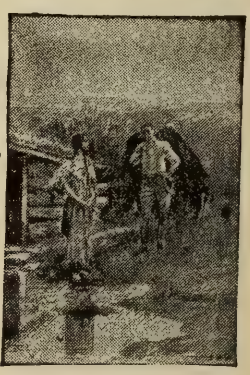
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In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852. Riemann says it was not performed.

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

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Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Náprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic!*" ' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not ex-

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actly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain

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light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale com-

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pelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Row-

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botham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

> The glories of our blood and state
> Are shadows, not substantial things;
> There is no armour against fate;
> Death lays his icy hands on kings

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in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tschaikowsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor; but an allegretto in F major follows.

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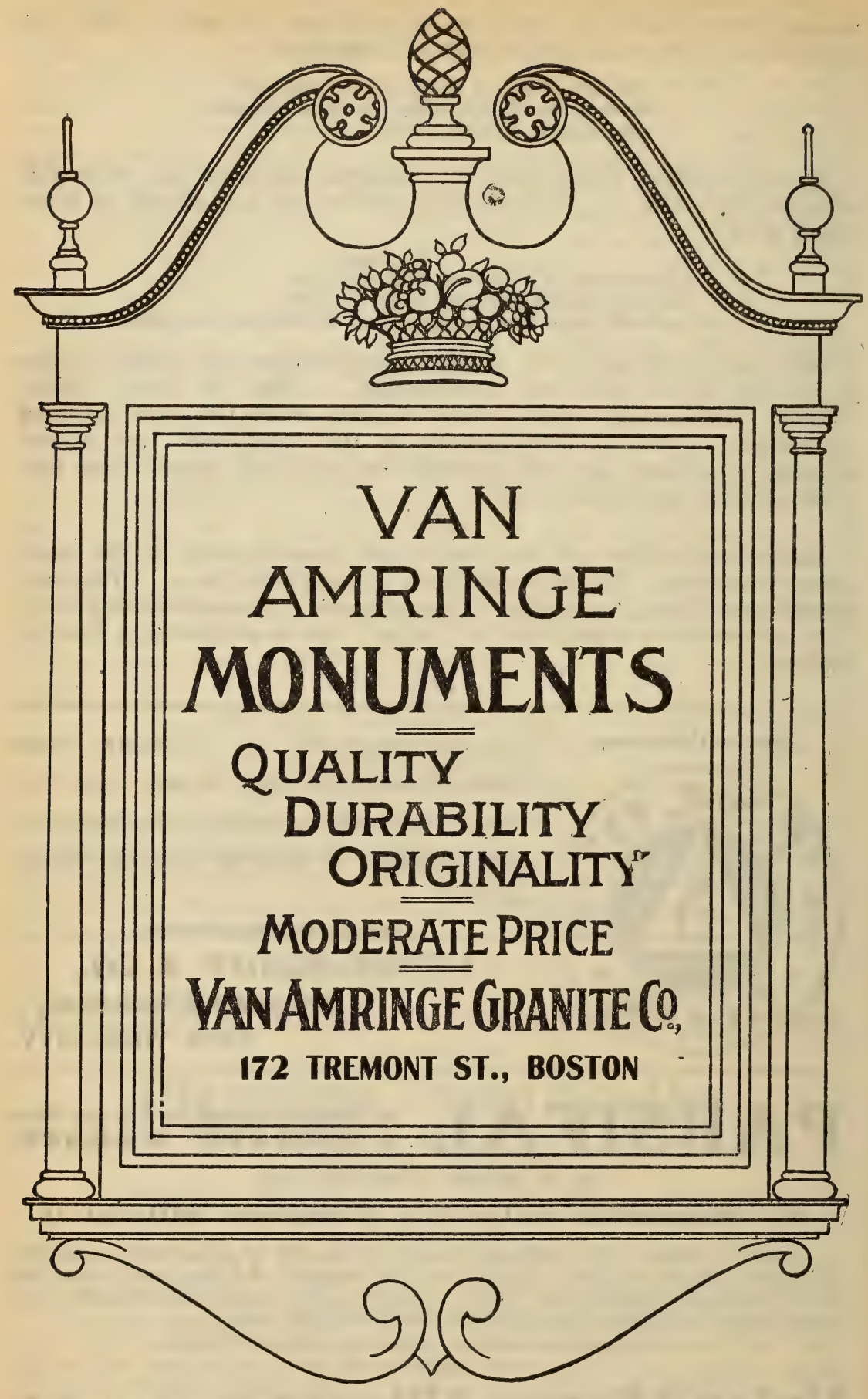
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The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch, leader, on March 16, 17, 1894.

Concerto in E-flat major, No. 1, for Pianoforte and Orchestra.

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, February 16,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

*This date is given by the biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); chorus of Sylphs and Gnomes and Sylphs' Dance, from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date.

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The first performance in Boston was by Alide Topp,* at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This

*Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin, where von Bulow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that she might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for the lessons. Her name was recorded in 1861–62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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theme may be taken as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature or a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

The concerto has been played at these concerts by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy

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conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The work was performed at a concert of the Cincinnati Symphony Orchestra, Mr. Van der Stucken conductor, January 2, 1904.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just pub-

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lished, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with



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a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-

*Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem "Viviane."

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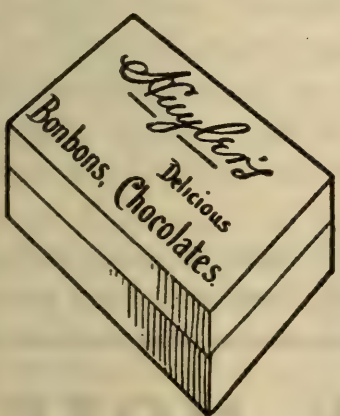
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wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme, which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

OVERTURE TO "THE FLYING DUTCHMAN" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Der Fliegende Holländer," a romantic opera in three acts, book and music by Richard Wagner, was produced at the Royal Saxon Court Theatre, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schröder-Devrient; Mary, Mme. Wächter; the Dutchman, Wächter; Daland, Risse; Erik, Reinhold; Helmsman, Bielezizsky. Wagner conducted. The performance, according to the composer, was a bad one. He wrote to Fischer in 1852: "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Herrn Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it

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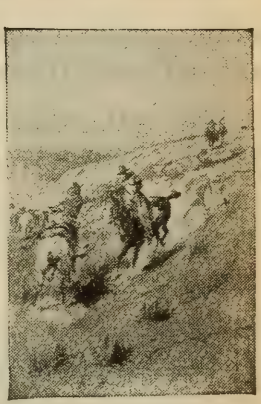
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a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

The first performance in America was in Italian—"Il Vascello Fantasma"—at Philadelphia, November 8, 1876, by the Pappenheim Company. The first performance in Boston was in English, March 14, 1877, with Miss Kellogg and Carleton as heroine and hero.

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment. He was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

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the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852. Riemann says it was not performed.

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

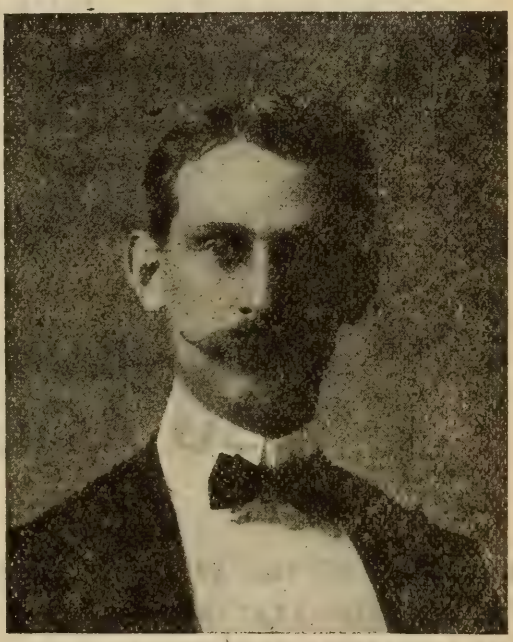
It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the

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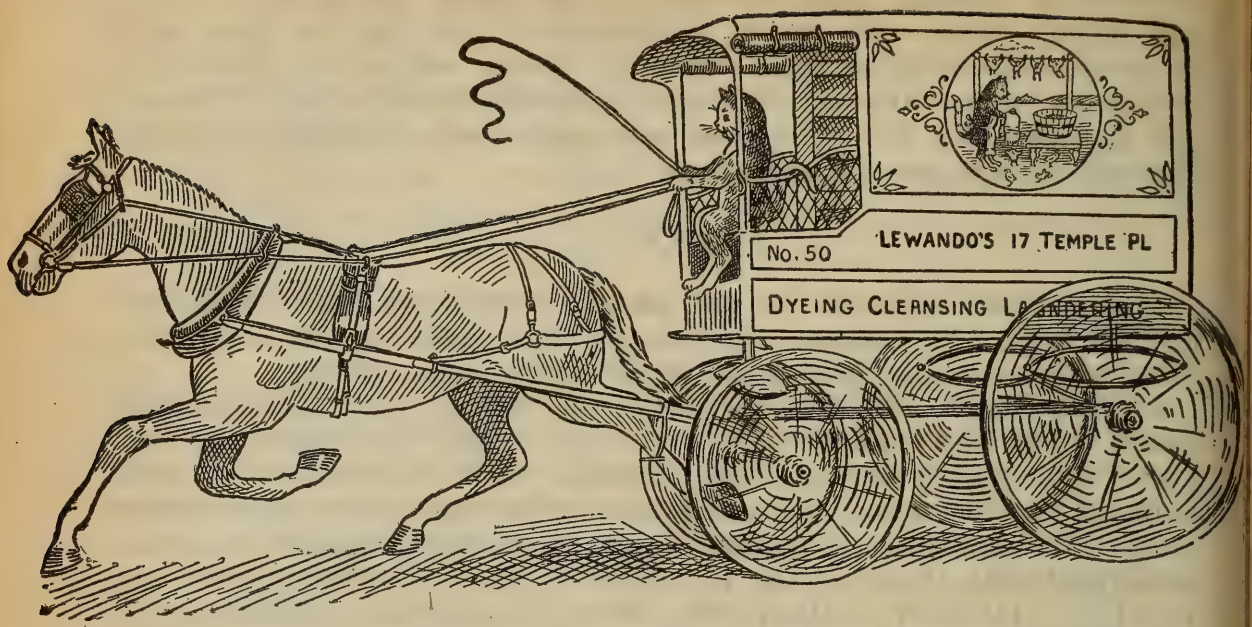
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main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

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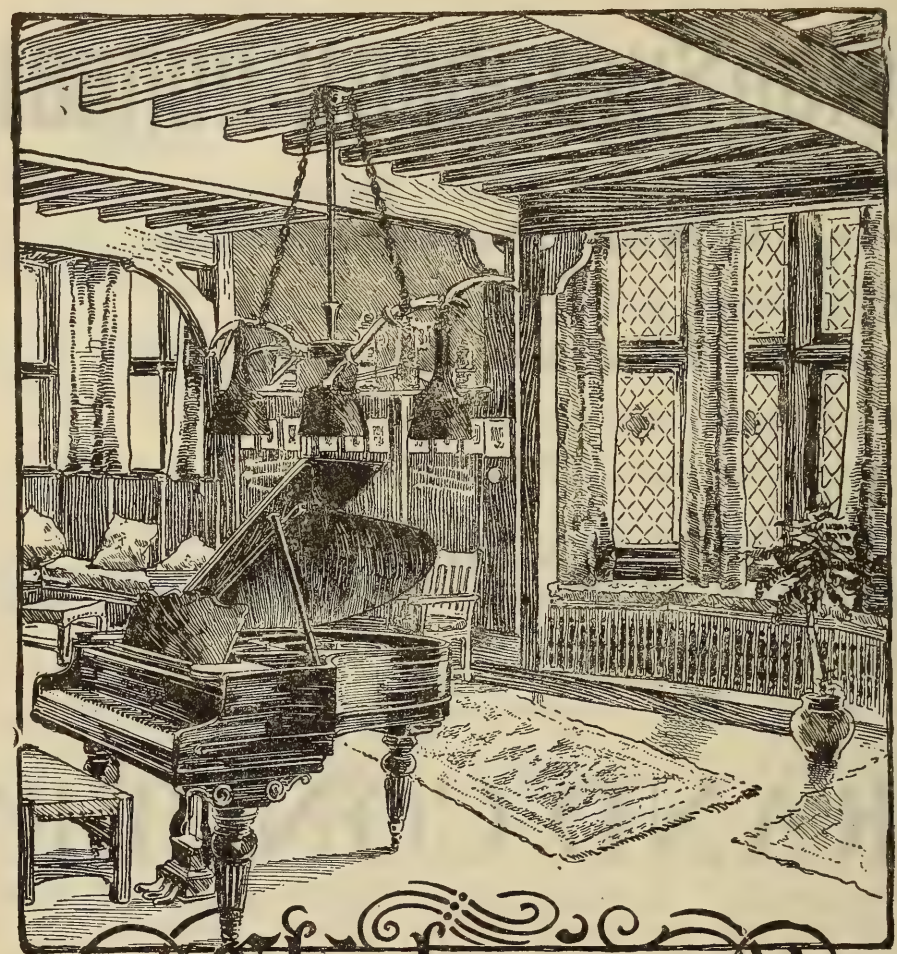
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Mendelssohn . . Overture to "Camacho's Wedding," Op. 10

Tschaikowsky . Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantino semplice.
Allegro vivace assai.
III. Allegro con fuoco.

Debussy . . Prelude to Stéphane Mallarmé's Eclogue, "The Afternoon of a Faun"

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OVERTURE TO "CAMACHO'S WEDDING," OP. 10.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn completed the music for his opera, "Die Hochzeit des Camacho," in August, 1825. He himself had chosen the subject, but the text was prepared for him by Klingemann. The story of the marriage of the rich Camacho and the success of poor Basilius, "of the prosecution of Camacho's marriage, with other delightful accidents," is told in chapters xx. and xxi. of the second part of the famous history of the valorous Don Quixote de la Mancha. The opera is in two acts. Mendelssohn began work on the music, July 24, 1825, and thus spent about a month. Other compositions of the year were the Trumpet Overture, the Octet for strings, Op. 20, the Capriccio, Op. 5.

The opera was submitted by Mendelssohn to Spontini, then General Music Director of the Royal Opera at Berlin. Spontini criticised the score, and it was said that the composer of "The Vestal" did not read a score with ease. He then led Felix to the window, pointed to the dome of the Jewish church, and said: "Mon ami, il vous faut des idées grandes, grandes comme cette coupole." But after opposition and delay the opera was put in rehearsal. Then Heinrich Blume,* who was to create the part of Don Quixote, fell sick of the jaundice, and again there was a delay. The opera was produced on April 29, 1827, not in the opera-house, but in the smaller theatre, which was crowded. There was much friendly applause, and the composer was called for, but he did not appear, and he was blue for some time after.

* Mr. Stephen S. Stratton, in his excellent life of Mendelssohn,—the best that has been published in any language,—errs in his account of the production of this opera. He speaks of Blum (*sic*), "the tenor," and says that 1827 was the very end of his stay in Berlin. Heinrich Blume, a distinguished baritone (1788–1856), began his career in Berlin, where he was born, as a play-actor. He afterward sang in light operas, but in 1812 he appeared as Don Giovanni, and kept the part till 1839. He did not retire from the Berlin Opera until 1848. He sang in opera in Holland, at London, and at St. Petersburg.

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He knew the opera was a failure, but he said the fault was the manager's, not his. An unfavorable review, written by a student who had been kindly treated by the Mendelssohn family, was published in the *Schnell-Post;* so that Mendelssohn afterward remarked: "The greatest praise in the foremost journal does not delight one so much as the most worthless criticism, in a low, dirty sheet, troubles and saddens one." The Berlin correspondent of the *Harmonicon* (London) contributed a long review, in which he spoke of the opera as the great novelty of the day, and referred to the music as "a specimen of early talent which justifies the highest hopes." There was only one performance. Later there was talk of a revival, but Mendelssohn was indifferent.

The opera was not sung again in any form until the Cecilia performed it here on March 19, 1885. The solo singers were Miss Kehew, Miss Fisher, Messrs. W. J. Winch, G. J. Parker, H. G. Tucker, G. W. Dudley, C. E. Hay, A. B. Hitchcock. Mr. Lang accompanied recitatives and solos on the piano; Mr. Sumner accompanied the choruses.

The overture, it seems, was played here for the first time at a Boston Symphony Orchestra Concert on November 12, 1881. It was played at a concert on February 19, 1887. It is scored for two flutes, two oboes, two clarinets, four horns, two trumpets, three trombones, strings. It is an allegro—molto allegro e vivace—in E major, 2-2, and it needs no analysis.

Concerto for Pianoforte, No: 1, in B-flat minor, Op. 23.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 5–6, 1893.)

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of $30 a month.) In November of 1874 he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

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The orchestration of the concerto was finished on February 9, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of 6,000 roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, January 21, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is

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not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper, and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplay-

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able; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily had believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behaviour: I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing-up that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public, if these changes were ready at a certain time. 'I shall not change a single note,' I answered,

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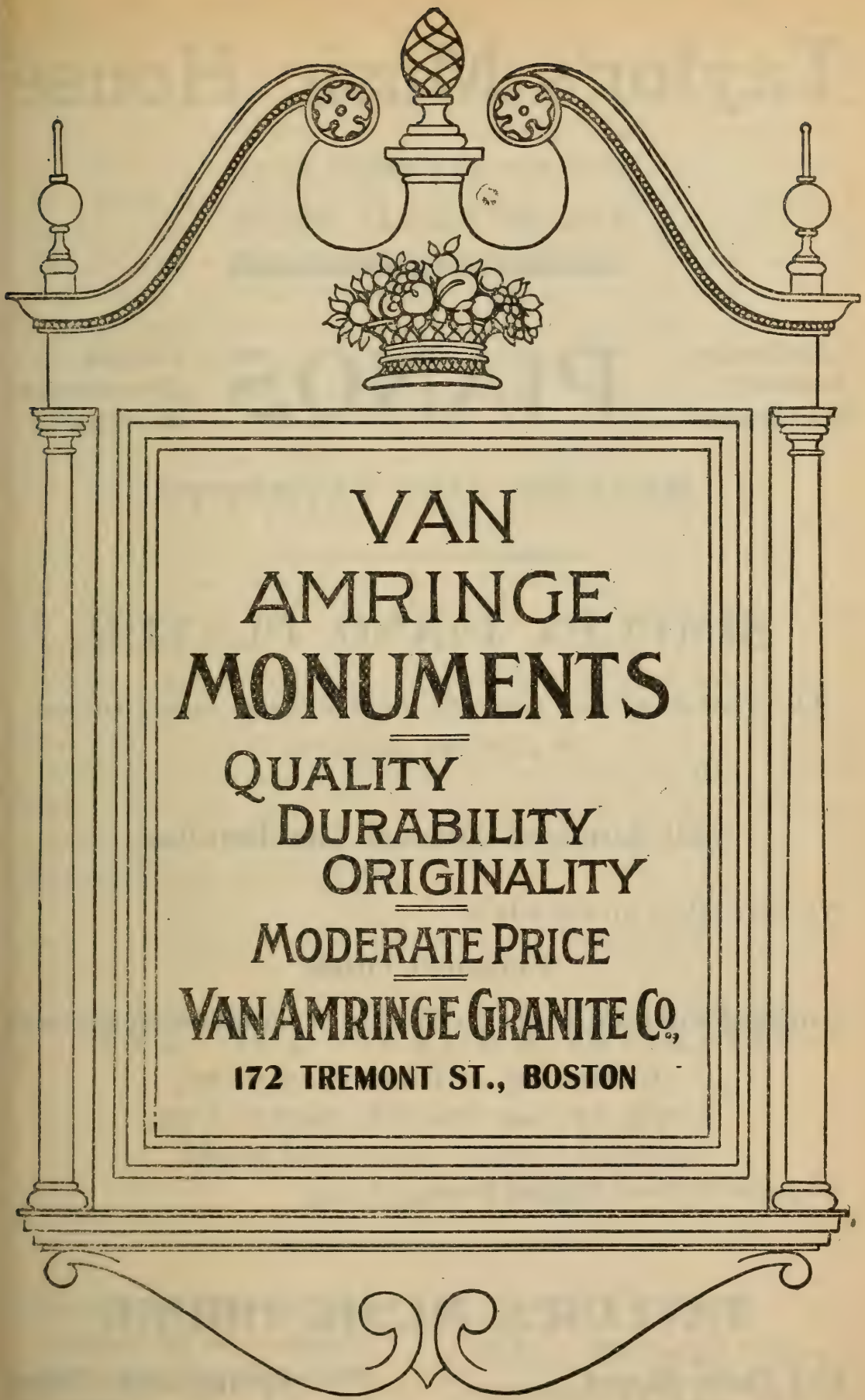
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'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874–75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

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HANS VON BÜLOW.

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Sonata quasi Fantasia (Moonlight Sonata) *Beethoven*
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(Arranged for piano and orchestra by LISZT)
HANS VON BÜLOW.

Wedding March *Mendelssohn*
ORCHESTRA.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the matinée October 30. The orchestra during the engagement was small; there were only four first

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violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at the Boston Symphony Concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph.

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the fate of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russians, and, as conductor of the Meiningen orchestra,

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this "Achilles of propagandists" gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, January 20, 1885).

Nor was ingratitude a characteristic of Tschaikowsky, who was in turn one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serge Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Tschaikowsky tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,† and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire,"

*Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played here by the Boston Symphony Orchestra.

†Tschaikowsky wrote from Brailow to Mrs. von Meck (May 9, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto." Tschaikowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*.

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"which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary,"* by Dan Maginnis, once a favorite comedian at the Boston Theatre.

The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito,

*The air is first heard with the words:—

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishing the parents great joy.

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4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

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PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The work was performed at a concert of the Cincinnati Symphony Orchestra, Mr. Van der Stucken conductor, January 2, 1904.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

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Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked,

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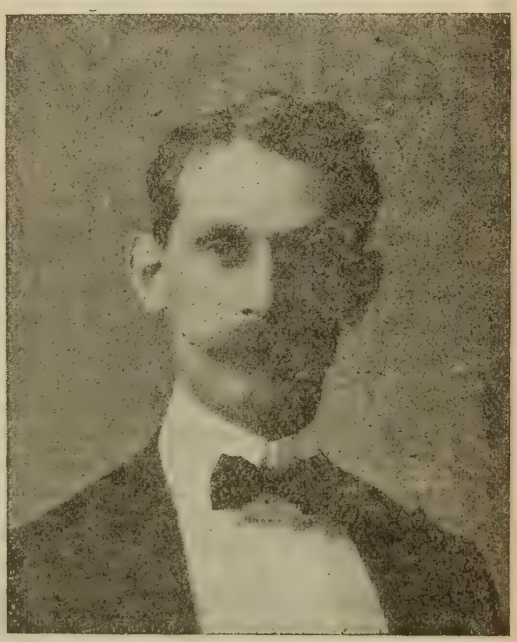
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behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the

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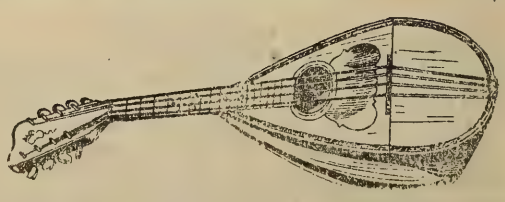
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poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it

*Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem "Viviane."



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almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme, which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Achille Claude Debussy, the "très exceptionnel, très curieux, très solitaire M. Claude Debussy," as Alfred Bruneau characterizes him, entered the Paris Conservatory when he was very young. He studied the pianoforte with Marmontel,—Edward MacDowell of New York was in the same class,—harmony with Lavignac, and composition with Guiraud. He was awarded the first medal for solfège in 1876, the second pianoforte prize in 1877, and in 1884 the first grand *prix de Rome* by twenty-two out of twenty-eight votes. The cantata with which he took the *prix de Rome* was "L'Enfant Prodigue," an orthodox, academic work. The singers at the competition were Mme. Rose Caron, Messrs. Van Dyck and Taskin. His competitors were René, Missa, Kaiser, Leroux. "It was the unanimous opinion of the jury that Debussy's score was one of the most interesting that had been heard at the *Institut* for many years." The composer did not take the honor so seriously. He said of such prizes: "That solves the problem of knowing whether one has or has not talent."

Debussy sent from Rome, as proofs of his industry, "La Demoiselle Élue," a lyric work based on Rossetti's "Blessed Damozel"; "Printemps," a suite for orchestra and chorus, which was published early

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in 1904 in an arrangement for two pianofortes, the only form in which the suite has been published. The composer after his return did his military service, and it is said that while at Évreux he took a lively pleasure in the blend of sonorities produced by the call for the putting out of lights and the long-continued vibrations of the bells of a neighboring convent, for he even then was deeply interested in the problem of using harmonics, which enter so radically into his present peculiar system of harmony.

His life has been remote and solitary. Knowing poverty, he was befriended by the publisher Hartmann. Debussy's "Pelléas* et Mélisande" made him famous, but his simple manner of life remains unchanged. He has appeared from time to time in chamber concerts as a pianist, and he has written articles as music critic for journals and reviews, especially for the *Revue Blanche.* It is said that the success of "Pelléas et Mélisande" did not benefit him pecuniarily; that Hartmann was glad in earlier years to give him money, and, to save his pride, took "I O U's"; Hartmann died, and his successor, when the opera (of which, by the way, he was not the publisher) was crowding the Opéra-Comique, presented these tokens of indebtedness, and insisted on payment.

The artistic career of Debussy has been sketched graphically by Alfred Bruneau in the chapter, "Jeunes Œuvres et Vieux Chefs-d'Œuvre," of his "Musiques de Russie et Musiciens de France" (Paris, 1903):—

"Here is a composer of singular and striking originality, of admirable tenacity of purpose. He is to-day forty years old, and, since he determined to take to the road in which he has walked, nothing has swerved him from his goal. He has produced comparatively little, but that which he has done, after having groped for a moment, after having quickly searched and found his own path, bears witness to most individual talent, to most stubborn resolution. Such rare qualities are enough to put a man apart from others, and Debussy must

*In the earlier editions of Maeterlinck's "Pelléas et Mélisande" the two *e's* in "Pelléas" had the acute accent. In the later editions the first *e* is without accent. Debussy's opera has "Pelléas."

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be thus placed, whatever be the feeling of extreme joy or of keen irritation incited by his music.

"His first attempts were in 1884, an epoch in which the *Institut*, without mistrust, sent him with the diploma of a good and industrious pupil in his pocket to the Villa Médicis. One will search vainly in the academic cantata, 'L'Enfant Prodigue,' of which the gentle Guiraud, his master, was so proud, for a trace of the tendencies which now ravish some and shock others. A little suite, the 'Arabesques,' for the pianoforte, and some songs appeared after his return; although pretty, they had no other precise significance. The composer of 'Pelléas et Mélisande' was revealed brusquely by the six 'Ariettes'; poems by Paul Verlaine inspired him in the manner that was to be definitely his own.* Less audacious than his latest work, they nevertheless resemble it in the frequent modulations, in harmonic boldness, in the dolorous sadness of expression,—'Les Chevaux de Bois,' alone, in spite of the melancholy ending, is of a frank gayety which Debussy will probably never find again,—in the deliberately intended monotony of declamation, in the absence of all formulas hitherto employed, in the something that is mysterious, vague, fluid, impossible to grasp, haunting,—the something that has become a sort of hall-mark in which no one can be deceived.

"The taste of the composer for the exceptional, his intense abhorrence of the accepted and the banal, led him straight to Stéphane Mallarmé, who then fascinated certain minds, as by a violent spell. Debussy undertook an orchestral explanation of 'L'Après-Midi d'un Faune,' an arduous task; for this eclogue, to which I am far from denying a special charm, sprung from ingenious couplings of syllables and subtile associations of timbres, remains very 'hermetic,' as one said during the short and already distant moment of the decadent movement. The poem of Mallarmé is almost purely musical, and Debussy's task was to translate it into instrumental language, to catch the flying sonorities in their flight and to fix them on music paper. He succeeded marvellously. In the mist of a dream, murmuring violins and tinkling harps are heard rustling, pastoral flutes and oboes of the field are singing, and they are answered by forest horns. An exquisite fairyism, I assure you, which is equalled in prodigious super-refinement by 'La Demoiselle Élue.'

*These "Ariettes," published in 1888, were revised—not always bettered—and republished in 1903.—Ed.

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"This time Debussy was seduced by pre-raphaelism. He borrowed from Dante Gabriel Rossetti his woman-angel, who, with three lilies in her hand, with seven stars in her hair, leaning on the golden bar of heaven, calls her mystic lover, and weeps because he, still a man on the earth, does not answer her. Grace is here excessive; it approaches insipidity and effeminacy. Let us avow it: so much immateriality astonishes, frets, vexes. Debussy affects to withdraw himself from life, to be without interest in it; but it is necessary to adore life even when it gives only suffering, deception, pain, for it is the sole source of all beauty. I do not know whether he fears it, but I fear that he detests it.

"In the collection of his four 'Proses de Rêve, de Grève, de Fleurs, et de Soir,'* with music that is affected, bewitching, and often distressful, he speaks only of 'frail fingers just touching souls,' of 'the tears of old trees,'† of 'lamentable hailed-on lawns,' of the 'mad noise of the black petals of boredom falling drop by drop on the head'; he glorifies twilights and curses the sun, 'slayer of illusions, the blessed bread of miserable hearts.'

"Logically, he should have written 'Les Nocturnes,'‡ which are most delicious. Here, with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens. Logically, also, it was he that should rhythm the dangerous 'Chansons de Bilitis'§ by Pierre Louys. In these he mingled an antique and

*These songs, with text by Debussy, were published in 1894–95.—Ed.

†But is not the radical Bruneau in this instance a highly respectable bourgeois? The poets have for centuries seen trees weeping. Compare Thomas Hood's verses from "The Elm Tree": —

The pines—those old gigantic pines,
That writhe—recalling soon
The famous human group that writhes
With snakes in wild festoon—
In ramous wrestlings interlaced
A forest Laocoon—

Like Titans of primeval girth
By tortures overcome,
Their brown enormous limbs they twine,
Bedewed with tears of gum—
Fierce agonies that ought to yell,
But, like the marble, dumb.

‡These three orchestral pieces, "Nuages," "Fêtes," "Sirènes" (last with female chorus), are dated 1897–99.—Ed.

§"La Flûte de Pan," "La Chevelure," "Le Tombeau des Naïades," were published in 1898.—Ed.

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almost evaporated perfume with penetrating modern odors, and again intoxicated us with strange and voluptuous mixtures. The quartet,* remarkable for its free and extraordinary fancy, for the manner in which the chief theme from the beginning to the end is developed, brought back, dislocated, shortened, enlarged; the curious poems of Baudelaire, published some time ago, I believe,—this music and that previously mentioned made up Debussy's compositions before he girded up his loins for 'Pelléas et Mélisande.' "

And Bruneau added in his examination of Debussy's opera: "The idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the mist of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates,—all this suited in a most exact manner the temperament of Claude Debussy."

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*This string quartet is dated 1893. "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants," are dated 1889-90.—ED.

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that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); "Sanctus" with Latin text written in church style, with chorus and solos; Fantasie for piano solo; Fantasie for piano, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder, born at Constantinople in 1785, the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only

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a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience



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of the new works has come down to us. Nor do we know which concerto Beethoven played. Reichardt censured the performance of the "Hymn"—a gloria—and the "Sanctus," and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is as vexation and confusion without the themes and their variants in notation,—let us read

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of

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"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple ac-

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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companiment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzo-forte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by

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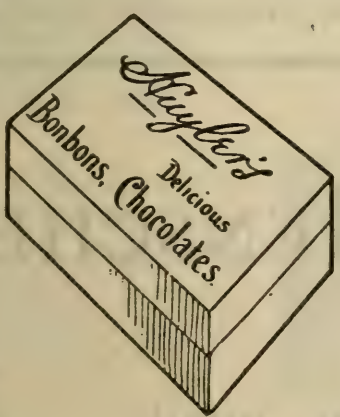
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stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from begin-

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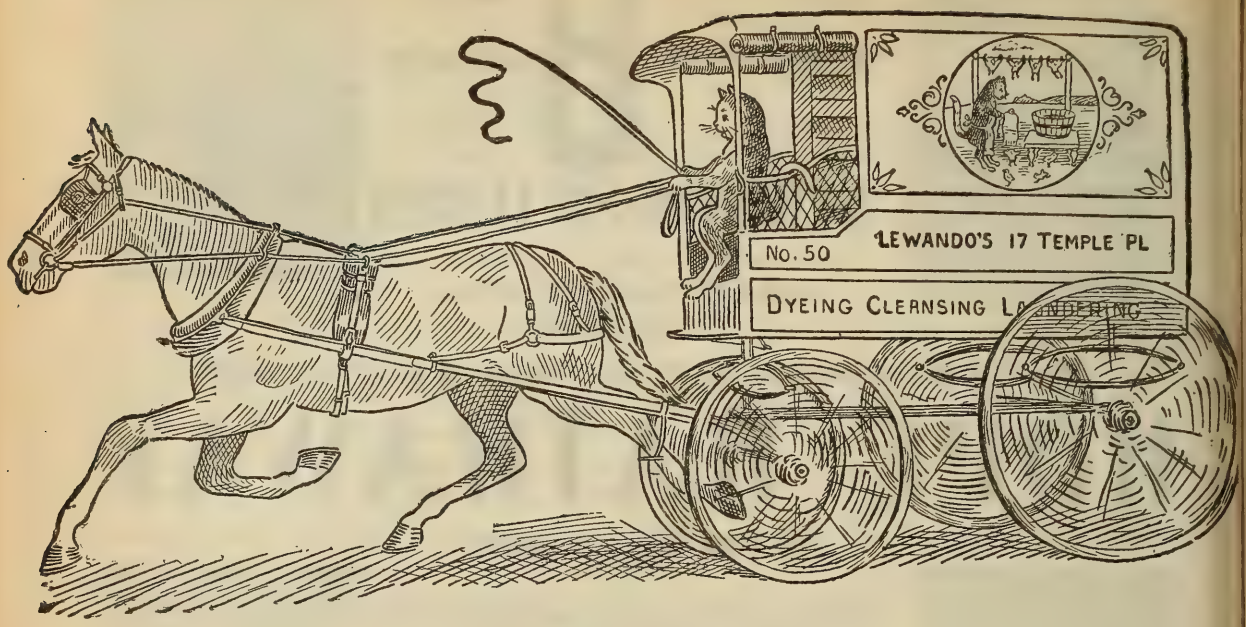


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ning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

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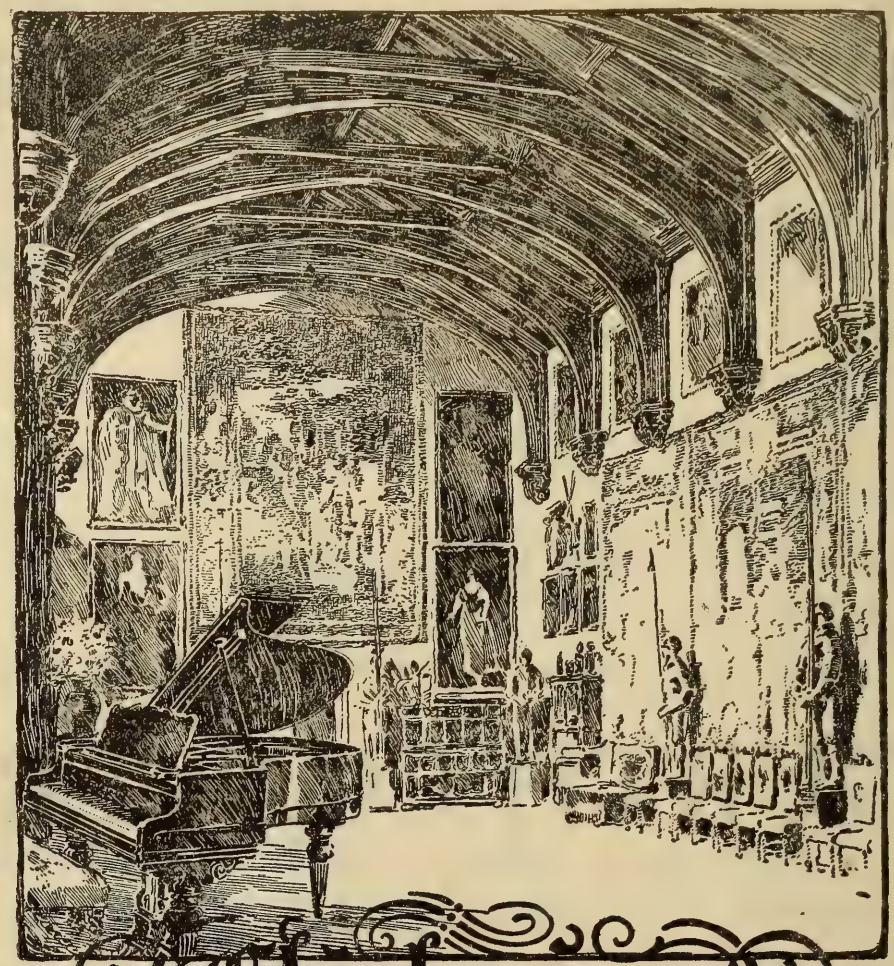
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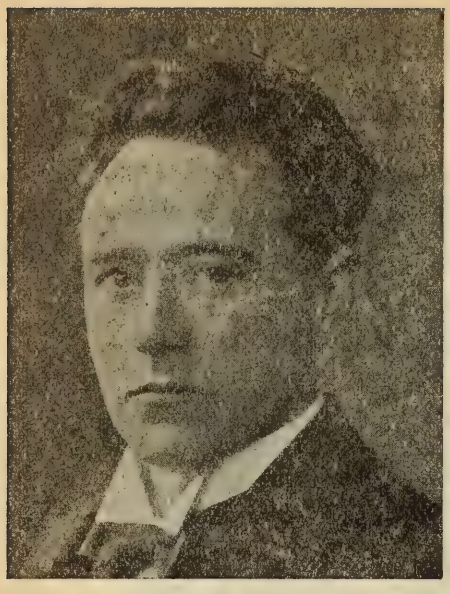
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This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888. It was performed for the first time in Boston at a Symphony Concert on April 15, 1899, and it was also played on December 23 of that year.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert.

Lento, D minor (4-4). There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888.

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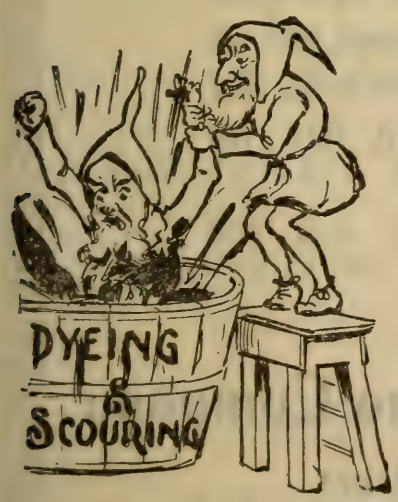
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when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo,



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is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

A statue to César Franck, the work of Alfred Lenoir, erected in the

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Square Sainte-Clotilde, Paris, was dedicated on October 22, 1904. The dedicatory speeches then made by Messrs. d'Indy, de Selves, Marcel, Dubois, and Colonne moved Mr. Jean Marnold to write a remarkable article, which was published in the *Mercure de France* of December, 1904, and is now Englished for the first time. I omit the biting criticism of the orators and their speeches.

"It may be said of Franck that he incarnated the type of the true artist. He seems to have gone through this sorry world in which we swarm, as one thinking of something else, without suspicion of its meannesses or its rivalries, ignorant of its vanities. He used omnibuses with gratitude, blessed the fortunate shelter, quick to isolate himself in his dream. More than any one else, he seems to have been created for himself alone; his only goal was an ideal. His uprightness, his profound goodness, gained for him the esteem or the love of souls like his; when admiration was added to this esteem, he seems to have found therein a joy that in which there was a little surprise. Perhaps he had not dreamed that it would come to him; perhaps, unconcerned with comparisons, he did not suspect that he had genius. Such wholly unconscious modesty as that of Franck is a very rare mental condition, in comparison with which the eventual beauty of the noblest pride and the victory of the most sublime *volonté de puissance* assume the appearance of caricature. It belongs to the Super-man who is far above the Super-man of Zarathustra—but it has its inconveniences when one lives 'under the eyes of barbarians.' If sincerity be enough to deserve the title of artist, it would happen more frequently that it would be

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at the most simple talent which it accompanies. However sincere it may be, and in spite of itself, genius sometimes nestles in far different bodies. Gluck was a perfect *arriviste*. *Père* Franck was too little this, and we shall never know of how many masterpieces we were deprived by the ungrateful life which he accepted. In spite of the extraordinary facility, of the incredible mastery of reading and performance which he showed from the time he left school, he produced little. His evolution was uninterrupted but slow. His genius was already manifest in his first works. His Trio in F-sharp minor (1841) realizes harmoniously the cyclic form rediscovered by Schubert, the form with which Liszt was to make new the symphony. It is to the composer of the Fantasia quasi Sonata (1837) that Franck dedicated his fourth Trio (1842), in which he seems to have foreseen the memorable sonata (1853) of the godfather whom he chose at the beginning of his career. But this fine effort had slow to-morrows. Nearly thirty years went by before Franck could find the leisure to buckle himself to a work of long breath, and 'Ruth' (1845) was separated from 'Rédemption' (1872) by only a small number of secondary compositions. Born in 1822, Franck reached, then, his fiftieth year before it was possible for him, as he said good-naturedly, 'to work well during his vacations.' Nearly his whole work, that in which he developed freely and revealed his genius, is the work of eighteen trimesters. This gives the measure of his creative power.

"The most independent genius cannot escape the influences of the moment of evolution when it arises; but there are certain great

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artists who seem more especially predestined to play the part of active factors in this evolution, to renew even the material of sonorous art, together with the worn-out resources. Sometimes, when Death is not too much in a hurry, the vicissitudes or the whirlwinds of life allow them to bring their impatient works into an equal and absolute perfection. Others with genius assimilate resources that are new or bequeathed long back and differing in their origin; they appear to expand them by the manner in which they use them, and they in their turn exhaust them, finding there the substance of their original personality and transmuting them into complete masterpieces. Such a one was Wagner; such a one was César Franck. His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the pianoforte, in the style of the first period. It remained no less deep and lasting in the last compositions of Franck, not only as revealed by harmonic contents, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—in playing over at my house Liszt's Fugue on the name Bach (1855), Prelude (1863), Variations on the theme of the cantata, 'Weinen, Klagen, Sorgen,' or such pieces as the two 'Pélerinages en Italie,' young musicans would stop to cry out, 'But this is Franck!' But Franck was not of the wood* of which epigones are made,

*Is it possible that Mr. Marnold here puns irreverently on the name of the highly respectable Théodore Dubois, director of the Paris Conservatory?—Ed.

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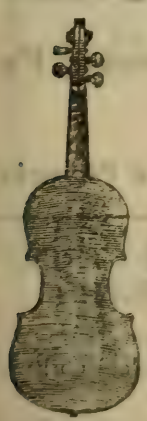
or even, occasionally, directors of conservatories. In assimilating this novel harmony which, had he been freer from cares, he might perhaps have inaugurated, in making supple for it the steel bands tempered in Bach's counterpoint, he stamped on it the mark of a marvellous originality, at once naïve and subtle, glowing and serene, as ingenuously passionate as it was candid. The whole genius of Franck is in his personality, which translated itself musically by certain undulating lines of his melodic inspiration, by cadences of an impalpable chromaticism, by a polyphony that is exquisite even in its grandeur. Idea, development, structure, here constitute an indivisible whole, an integral expression of most marked personality. Hence, if the man is by the loftiness of his character and by his fidelity to art an admirable 'example,' the musician could become as dangerous a 'model' as Wagner. As Wagner in the theatre, so Franck in the symphonic kingdom was a glorious end, a definite synthesis. To make what he took his own, his genius exhausted the resources of his period, and after his immediate disciples there is not much left to glean in the fields through which the master passed.

"Franck created some perfect masterpieces toward the evening of his life. Among very great artists, the most fecund have never produced many masterpieces. But how many might he not have made, he who seemed to improvise them in the hurry of the ten last years, had he been free from daily need, liberated from the hard labor of existence? His surest masterpieces are in the instrumental works,—the two prodigious triptychs for the pianoforte, the violin sonata (a unique work,

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unique in all art), the Quartet, the Quintet, the three Chorals for organ. All this is incomparable, supreme. There are others nearly as complete, all strong in thought and of enthusiastic grace, the Symphony, the Orchestral Variations, certain pages of 'Psyché,' and also, especially perhaps, of 'Hulda.'* But we do not have all. For, if the expansion of his genius was hindered by contingencies, it is only too probable that Franck has not been less thwarted in his work. Surely, 'Les Béatitudes' is a fine composition, a little monotonous and sometimes heavy in inspiration, style, form: but 'Hulda,' musically superior in all respects, witness how deplorable it was that Franck did not try himself soon in the opera house. The administration of our Opéra would have had a fine opportunity of associating itself worthily in the glorification of the master, in mounting this work, which without doubt would have been successful; because— it may not be known perhaps in high places—it contains the most delicious ballet music that has been written. But Franck was an organist and without connections; he composed religious music, and oratorios with texts paved with good intentions. He was a sincere believer, a fervent Catholic, but here is scarcely a good musical reason; for the impious Berlioz composed a Requiem, and Schumann, the Lutheran, a mass. It seems as though one still finds pleasure in confining an artist within

*"Hulda," libretto by Grandmougin (based on Björnson's drama "Hulda" (1858), was produced at Monte Carlo, March 4, 1894, with Mme. Deschamps-Jéhin as the heroine and Saléza as the hero. It was performed at Nantes, France, December 9, 1899. Concerning Franck as an operatic composer and the promises of the manager of the Paris Opéra see an interview with Georges Franck, son of the composer, published in the *Revue d'Histoire et de Critique Musicales*, Paris, vol. i. pp. 325–330, and an article, "Hulda," published in the same magazine, 1901, pp. 372–374. Franck wrote a second opera, "Ghiselle." The orchestration was completed by de Bréville, Chausson, Rousseau, and Coquard. The opera was produced at Monte Carlo, April 6, 1896, with Mme. Emma Eames as the heroine and Vergnet as the hero.—Ed.

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his faith. Beauty is essentially pagan, whatever the creed it assumes or wears as ornament. The temple of art is peopled with radiant idols. Apollo and Dionysius are there adored; Orpheus is venerated with Jesus; Istar, Freia, Venus, with Mary; Armida and Kundry are found there near Ruth. The day when Franck's pure soul, amorous of beauty, sang Psyche, the chosen one of the sensual Eros, it perhaps sang itself."

Miss MARIE NICHOLS, violinist, was born in Chicago. She came to Boston in 1885. Her first teacher was William Rhode, but when she was about eight years old she began to take lessons of Emil Mollenhauer. It was due to his advice and encouragement that she determined to become a professional violinist, and, though she afterward studied in Europe, she looks on him as her teacher, the one that formed and shaped her. She made her first appearance in public with the Boston Festival Orchestra at a Municipal Concert in Music Hall, Boston, in the season of 1899–1900, when she played Lalo's Symphonie Espagnole. In 1901 she was solo violinist of a company managed by Mr. George W. Stewart, which gave concerts in cities of the West and the Southwest.

Miss Nichols went to Berlin in September, 1902, and studied there six months with Carl Halir. She gave a concert with the Philharmonic

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Orchestra in Berlin, October 19, 1903, when she played Bruch's Serenade and a concerto by Vieuxtemps. She studied in Paris for ten months with Joseph Debroux. She gave a concert in London, November 2, 1903, and in Paris, December 14, 1903. She returned to America soon after, and played at Washington, D.C., January 17, 1904, with the local symphony orchestra, New York, St. Louis, and other cities. She gave her first recital in Boston on March 15, 1904. This season she has been playing in cities of the United States and Canada.

SERENADE FOR VIOLIN AND ORCHESTRA, OP. 75 . . MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

Bruch composed this serenade in the summer of 1899, when he was sojourning at Bergisch-Gladbach. It was published in 1900. The first performance* was by Joseph Debroux† at Berlin, November 30, 1901, when the composer conducted. It was performed at a Gürzenich concert at Cologne by Mr. Willy Hess on February 25, 1902.

There was a rumor that the serenade was intended originally for Pablo de Sarasate and dedicated to him, but Bruch, in a private letter dated December 20, 1904, stated that he never had this intention; that he thought the tribute paid the great violinist by the dedication of his second violin concerto and Scottish Fantasia enough.

The serenade is in four movements, and it is scored for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

*The serenade was played by Joachim with the Hochschule Orchestra, led by Bruch, at a private rehearsal in Berlin at the Hochschule about January 1, 1900.

† Joseph Debroux was born at Liége, May 10, 1866. He studied the violin with Heynberg at the Conservatory of that town, and gave his first concert at the age of sixteen in Holland. In 1885 he took the first prize, and was also chosen solo violin at the Théâtre Royal of Liége. He went later to Paris and joined Lamoureux's orchestra, with which he was connected until 1890. In 1892 he began a series of concerts in Paris, in which he played works by two hundred and fifty-six composers, and thirty-two works which were then heard for the first time. About 1900 he began the work of reviving old and forgotten works by European masters of the eighteenth century. He has played repeatedly in Germany, Spain, and Switzerland. His home is at Paris.

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I. Andante con moto, A minor, 4-4. There are a few measures of introduction, in which the first violins hint at the chief theme, and are answered by clarinet and bassoon. The solo violin plays the chief theme. There is an orchestral passage, leggiero ma tranquillo, into which the solo violin enters. This passage leads to a more emotional and at the same time florid theme in F major, for the solo instrument, with a developed accompaniment. The first theme returns, now in F major, after which there is development in orthodox fashion.

II. Allegro moderato alla marcia, C major, 4-4. After introductory measures begun by bassoon and violas *pizz.* the vigorous march theme is given out by full orchestra. The solo violin takes up the theme, and the full orchestra answers or supports. Un poco meno vivo, G major: a section with florid passages for solo violin; and there is another section in the same key, also for solo display. This section ends with full orchestral force. L' istesso tempo, tranquillo, F major, 4-4: a contrasting section for solo violin with light accompaniment; after a passing episode there is a return to the first section.

III. Notturno: Andante sostenuto, E major, 3-4. After a few measures of introduction, in which the solo instrument takes part, the chief theme is sung by solo violin, accompanied at first by oboe and clarinets, then by strings. After a short contrasting section the theme is sung by the first violins, supported by horns and embroidered by the solo instrument.



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IV. Allegro energico e vivace, A minor, A major, 3-8. A dance of Spanish character. After three themes are introduced and developed in various tonalities, the pace slackens. Un poco tranquillo: the first theme of the first movement reappears for a moment, Andante con moto, A minor, 4-4. There is a return to A major, and the end is a peaceful song for solo violin, lightly accompanied.

The February *Century* (midwinter number), just published, contains an interesting article on "The Boston Symphony Orchestra and its Founder," by Mr. Richard Aldrich, the music critic of the New York *Times*. This article is the first comprehensive and authoritative account of the establishment and work of the organization. The article is richly illustrated with portraits of Mr. H. L. Higginson, the conductors of the orchestra, and pictures by Mr. Sigismund Ivanowski.

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"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss

Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece was also played at a Symphony Concert, November 5, 1898. It was also played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille" (born at Bozen in 1861), a composer and teacher, who was a fellow-student with Strauss at Munich.

The following extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung.
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

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DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tötlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson.*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

*John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;

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Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying and pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634) to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart.

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After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

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("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knightlike, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the threee themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo), the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess —— ——,

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widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte–Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

*It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast, surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercingly dissonant trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

ENTR'ACTE.

MOZART AND BEETHOVEN.

BY VERNON BLACKBURN.

Hypothesis has long been as favourite a game to the speculative philosopher as is (shall we say?) ping-pong to the domestic sportsman of

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to-day. There are certain large questions, however, which, apart from the common unfruitfulness of any general hypothesis, it is interesting every now and then to examine, in consequence of the personal and authoritative influence which one man oftentimes manages to exercise over the dominion of some particular branch of art. Listening a night or two ago at the Queen's Hall to a performance of Beethoven's Fifth Symphony, it occurred to us somewhat vividly how very much more important it was to the history of art that Beethoven should have been born rather than Mozart. We say to the history of art, not to its treasury; in a word, without the advent of Mozart modern music, with very little modification, would, we can scarcely doubt, be in very much the same position as we find it now. We return therewith to a subject that has often piqued us, and on which we have before made certain observations.

Without the appearance of Beethoven, however, it is not easy to realize what modern music would be. A curious thought, one is immediately inclined to say; and in spite of a certain superficial conclusion which might be obvious to any one who just looked at the facts as they stand, this truth by no means necessarily implies that Beethoven ranks (just on account of this truth) in a higher position than Mozart.

Mozart, then, finished a school. He was the last and the greatest of the musicians (unless we bracket with him John Sebastian Bach, who

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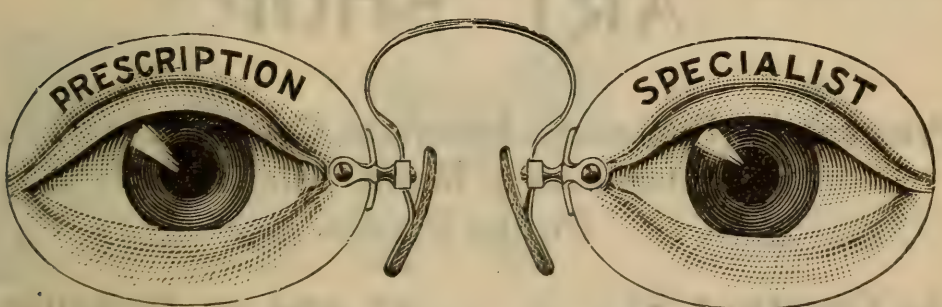
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was, however, born in 1685) who made the eighteenth century so great a musical age. He was not necessary. It is a grand possession of the world that we have in him so exquisite a genius to admire, to love, and in a certain sense to learn from; but Beethoven stands not as the completion of a school of the past, but as in truth the new seer of the music that was to follow. It is not easy to think, for example, what Wagner would have been had there been no Beethoven before him; which implies, of course, that it is still less easy to perceive what any of the great musicians of the nineteenth century and the present would have been for precisely the same reason. The past, upon which Beethoven laid his mighty hand, and upon which he stopped, as it were, before he sought the province ahead of him, would have been enough in itself had there been no such supreme culmination of the eighteenth century school as is to be found in Mozart. It is not easy exactly to disentangle all the threads of influence which separate one school from another; but the fact remains that very often, no less in the history of musical than in that of other arts, we could much better afford, in the long run, to lose one consummate artist who completes an age than to lose an artist, even possibly of not so great a mould (though he would have great hardihood who would assert this in connection with Mozart), who foreruns something that is to come.

It is a very curious question; but in this answer seems to lie the

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explanation of why those who are most forward—in the slang phrase, up-to-date—in their musical admirations will ever be inclined to belittle the genius of the composer of "Le Nozze de Figaro," where they would deem it blasphemy to say anything save words of the deepest enthusiasm in connection with the creator of the Seventh Symphony. The fact is, though they are scarcely able to appreciate the matter themselves, that they feel the sense of discipleship involved in Wagnerism, to use the phrase for a mere convenience, and all the modern school of music when they consider the influence of Beethoven; with equal unconsciousness they feel an untrammelled sense in considering the work of Mozart. Therefrom springs up an equally unconscious hero-worship, the object of which assuredly deserves every fragment of praise and reverence, but the hidden and intuitive reason for which, quite apart from natural and well-founded admiration, is centred in a cause of which they are themselves ignorant, and which in this small theory we have attempted to explain. Something of this, as we have said, we have written about before; but the same thought may often be expressed in fresh manners of speech, and at this moment we seem to be trembling, as it were, between a musical past and a musical future, our representative musicians apparently claiming neither one nor the other. The harmless repetition in a new shape, therefore, of thoughts that must necessarily be to everybody not uninteresting seems not inappropriate at the outset of a new year. There is so little of musical "newsy" interest just now that a few minutes in the academic walks of Plato involving such peripatetic thoughts may not be without their value.

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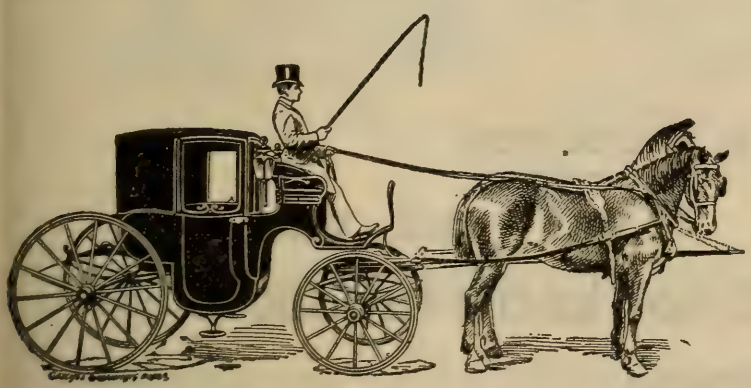
BY VERNON BLACKBURN.

One reads of an interview which Mr. Watkin Mills has just granted to a musical enthusiast, in the course of which that well-known singer says that the South of England is the place where the modern drawing-room ballad is most of all appreciated, while in the North "more brittle matter for the teeth" is necessary. One goes back to Tennyson:—

> O, tell her, swallow, that thou knowest each,
> That bright and fierce and fickle is the South,
> And dark and true and tender is the North.

Therein, coincidently enough, lies the kernel of the whole problem of music as it exists for the various corners of the earth. The subject is an interesting one; and during some few past generations it has been exemplified very peculiarly in the musical history of Europe. England, in such a case, becomes merely a microcosm, a text, a fragmentary matter upon which to hang one's discourse.

"Bright and fierce and fickle is the South." Take, for example, the history of Italian opera. Bright as a flame that runs like the wind over the dried grass of a sunburnt field the thing flew abroad in its time of popularity. Fierce with the passion of all the love-stories of the world, it captured the ears of those who loved to see the mimic warfare of life translated into music. But fickle because, unable to remain constant to the heart of humanity, Italian opera exists these days



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—we mean, of course, pure Italian opera, not the quality which it has gained from an alien mingling—only as a most interesting historical record, a thing that can be repeated for amusement, not for instruction or for solid interest.

"Dark and true and tender is the North." Wagner, his work and his theory, lay far to the North of any Italian song; and his accomplishment, though at first it was "dark" enough to every contemporary musician, was as true and tender as anything that the history of art has to tell. Thus enduring, thus insistent seems the work to be which is carried out amongst conditions that are apparently more difficult to overcome. Mr. Mills has, curiously enough, in the most casual of sentences, hit upon one of the deepest and most philosophical of vital truths,—a truth which has its existence for music in common with the general material world. The same truth is embodied materially in the existence of the Pyramids, as compared with the existence of the Hanging Gardens of Babylon. That which is "bright and fierce and fickle" is the South. The North is equally well described in Tennyson's phrase.

A discussion it is which brings us circuitously enough round to Purcell, whose work has recently been so prominently brought forward for the consideration of a discriminating public, and whose popularity seems to be waxing year by year according to its deserts. On every side there are signs that his music is receiving the attention which it more than deserves, and indications are being given here and there that revivals of the work of that amazing genius on quite an exceptional scale are not

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at all improbable. It is not likely that two hundred years hence the world will pay very much heed to the scores of Donizetti or Bellini; but it is a sign of how "true and tender" was the work of the great Northern master that a most artistic determination to ensure its appreciation in these times is as strong as was the determination of Mendelssohn that another great master through whose veins flowed Northern blood should be made known in the fulness and the plenitude of his glorious genius. Once more one is made impotently aware of the cruelty of death:—

> . . . Neque harum, quas colis, arborum
> Te praeter invisas cupressos
> Ulla brevem dominum sequetur.

ART AND TRADE.

BY VERNON BLACKBURN.

The very important subject of the teaching of music, of whatever kind,—whether vocal, instrumental, or what not,—seems to possess small enough interest for the public at large. The matter ought, however, to interest that public, because, just as universities, public and private schools, are founded in order to give men an impulse in life, in fact a vocation, so the schools of music are supposed to exist in order to encourage a certain form of profession for man or woman. Such a profession is well enough, and in some cases leads to a middle-class in-

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come; in very many cases it brings to the teacher the wages of a bricklayer; in extremely rare examples it leads to fortune and to notoriety, if not to fame.

The great difference which separates the School of Music from the common school, or collegiate centres of education, is that the former only begins to exist, for all practical purposes, when the latter is completed. Therefore, no parallel exists between the two kinds of institution. You may join a music school, after your natural classical and scientific course, from Matriculation to Degree, is finished, *quasi in statu pupillari*. And therefore it is, because a higher point is here reached, that the schools of music, wherever they exist, should be conducted with the utmost care and responsibility. A pupil who has no real talent should be instantly, even ruthlessly, dismissed from an impossible position; such a one should be treated as the mediæval masters treated their apprentices; the money was paid back, and the apprentice left, let us say, shoemaking for carpentering, or for whatever form of work towards which his natural bent seemed to lie. Yet it is possible to hear voices unutterably inartistic, prompted by the dictation of an ear, incompetent to recognize the smallest sense of tune, driven on, spurred on and encouraged by kindly-minded teachers when, as a matter of fact, the owner of that voice would be doing far better behind the counter of a draper's shop, or working to pecuniary advantage in such a concern as the Prudential Association.

We regard this as really a deplorable state of things. Art is art, and trade is trade. You can create a tradesman; you cannot create an

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artist. Anybody with an average brain can learn the multiplication table; it requires a very peculiar, individual, and remotely located talent to accomplish a great artistic achievement. Therefore the teaching of music on a large, a multitudinous, scale—as if one should attempt to turn out from the loom a continual repetition of the same sort of cricket flannels—seems, to our thinking, to be like building a palace of three thousand rooms, when it is more than likely that only a score of men are likely to inhabit them. In Vienna, in Paris there are wonderful schools of music into which drift innumerable students desirous of accomplishing great things in the art of music. Frankly, how many of those students win any solid, any worldly advantage from such centres of teaching? We should say very few indeed. We do not attack the teachers who bring chosen pupils to a high level of attainment. We only state our opinion that academic schools of music are not, by any manner of means, pioneers of art, or of great musical encouragement to the best and most thoughtful musicians.

We say nothing about the professors who naturally fall in line with a given system. We have a genuine admiration for Sir Hubert Parry, we are equally sincere in our appreciation of such a sound and excellent musician as Sir Walter Parratt; but, frankly and sincerely, we regard the corridors and schoolrooms of (say) the Royal College, or the Academy, as to a large extent waste ground. Among these innumerable pupils, how many will tease the world with a desire to guess the inner meaning of their temperament? The Royal College is a fine and notable institution. Its museum, too rarely visited, contains much

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that must fill any musician with enthusiasm and reverence. Its professors are men of charming disposition, and of industrious habits. They, at all events, unite in tempting the Muse of Art to intermarry with the God of Perseverance. They are justified, by the earnestness of their endeavour, in their crowd of pupils. Yet, can they create an artist? We trow not. A college, as we began by saying, enters into no competition here; it can make a scholar; a music-school cannot make a musician. Every well-educated man is a scholar. How many of those that go to the colleges of music become musicians? The answer might be, You can but try! But here there should be no trial. Nor is our argument shaken by any parallel that might be made with the instances of any other art.

Overture to the Opera, "The Marriage of Figaro."

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna

*Lorenzo da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been improvvisatora, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Miss Laschi; Susanna, Miss Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Miss Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbore di buon core" had had as many. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, Emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Beaumarchais's "La Folle Journée, ou le Mariage de Figaro," was produced privately at a festival prepared by de Vaudreuil for the Count d'Artois in September, 1783. The comedy was completed in 1781, and the performance at the Théâtre Français was arranged, but Louis XVI. read the piece, and declared that it should not be played. The king also forbade a performance at court in June, 1783. Beaumarchais finally succeeded in producing his play publicly at the Théâtre Français, April 27, 1784. The success was overwhelming, although its "profound immorality"—to quote the censure of *Annales Dramatiques*, 1809—was severely censured. Grimm, in his "Correspondance Littéraire" (April, 1784), wrote: "As for this immorality concerning which the decency and the seriousness of our manners have made such a scandal, it may be admitted that the work as a whole is not of the most austere class: it is a picture of contemporaneous manners, the manners and principles of our best society; and the picture is made

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with a boldness and a naïveté which might well be kept off the stage, if the purpose of a comic playwright is to correct the vices and follies of his period, and not to confine himself to painting them for his own taste and enjoyment." Epigrams, satirical pamphlets, bitter attacks on the author, followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and "Le Véritable Figaro," opéra-comique in three acts, text by de Sauvigny, a censor on the police force, with music by Dezède, were performed in 1784, the former on November 4.

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command on account of its immorality. How then to propose it anew? Baron Vetzlar* offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused

*Da Ponte refers here to Baron Wezlar.

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in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martini alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

" 'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

" 'True; but I have already forbidden the German company to play this piece, "Figaro." '

" 'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a

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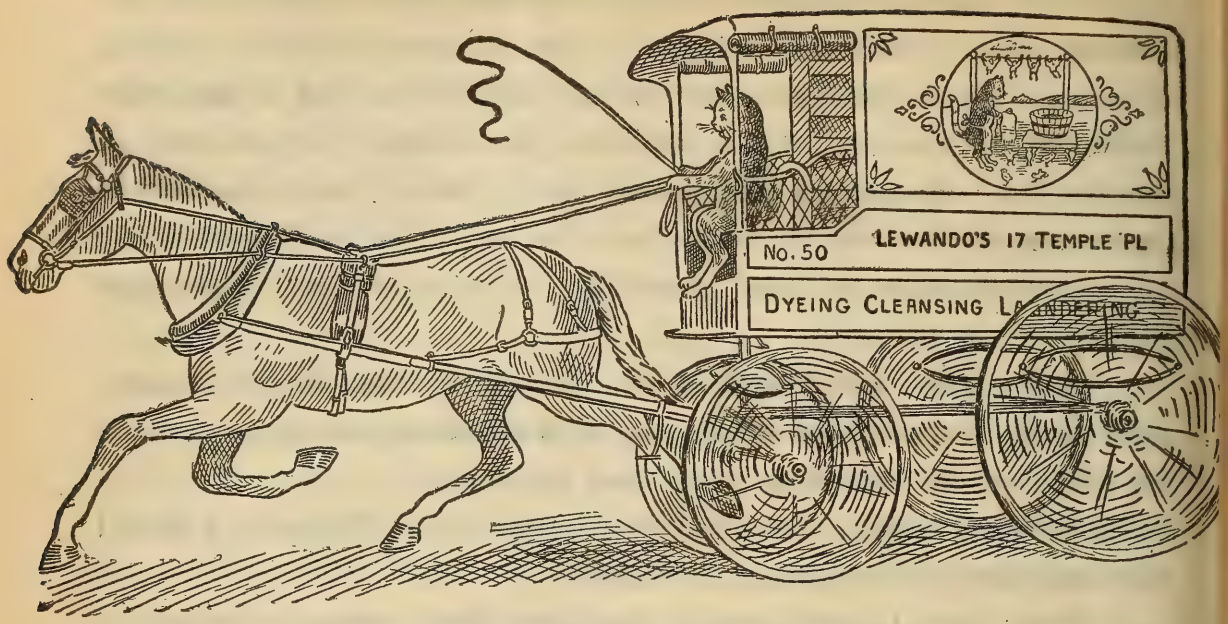
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III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

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word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

" 'All right; I trust to your taste and prudence. Send the score to the copyists.'

"'A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives—myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

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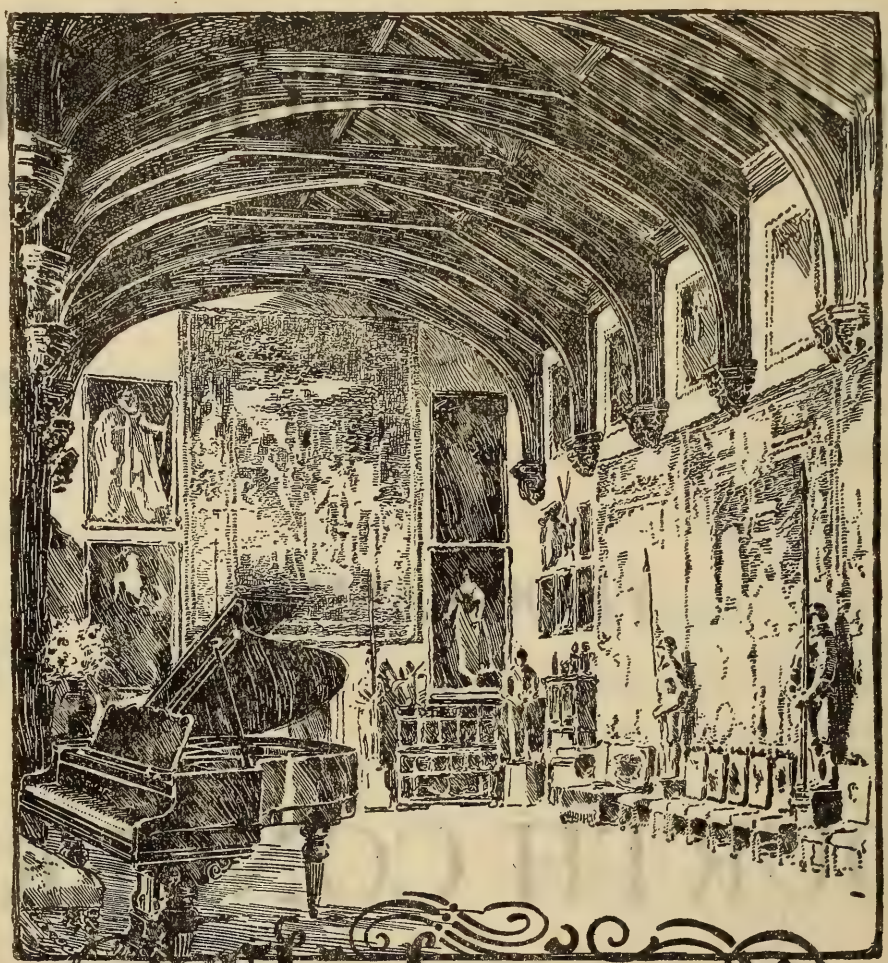
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"In Italy," Overture for Orchestra, Op. 49 . Carl Goldmark

(Born at Keszthely, Hungary, May 18, 1830; now living in Vienna.)

Goldmark's overture, "In Italien," was produced at a Philharmonic Concert, led by Ernst Schuch, in Vienna on January 24, 1904. The first performance in America was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, December 3, 1904.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, tambourine, snare-drum, cymbals, triangle, harp, strings.

It is in the form of the old Italian overture. It begins with an allegro section, which is followed by a slow movement, after which the lively section is repeated.

Allegro con fuoco, C major, 4-4 (12-8). There is no introduction, but after a measure of bassoons, kettledrums, and basses the chief theme, of a gay character, is announced by violins and wind instruments. This is developed by full orchestra. The second theme, of a gentler nature, is sung (Ruhig, A-flat) by solo oboe, accompanied by bassoons, horns, harp, triangle, and tambourine, and there is a countermelody in 'cellos and double-basses. This theme is developed, and the chief theme is developed with it, something after the manner of the stretto in a fugue, until the slow section is reached.

Langsam (Andante), 4-4. An expressive theme is sung by the oboes, accompanied by harp and muted strings. The second part of this section recalls in its mood the "Sankuntala" overture, and the divided strings and the harp, with the use of horns and wood-wind, give the coloring dear to Goldmark. This section ends with a repetition of the first motive, sung originally by the oboes.

A crescendo in the form of an organ-point on the dominant G leads to a repetition of the Allegro con fuoco, but in the course of this Allegro there are reminiscences of the motives of the slow section, which are combined with the two themes of the Allegro.

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The father of EUGEN D'ALBERT—baptized Eugène François Charles d'Albert—was Charles d'Albert (1809–66), a German by birth, who was once widely known as a composer of dance music. He was also a teacher of dancing. He married an English woman at Newcastle-on-Tyne. The son at the age of twelve was elected Queen Victoria scholar at the National Training School of Music, London, and his teachers were Ernst Pauer, Prout, Stainer, and Arthur Sullivan. He played Schumann's pianoforte concerto at the first public concert of this institution (June 23, 1879), and his Concert Overture in C major was then performed. He played at important concerts in London in 1880 and 1881, and on October 24 of the latter year he played his first pianoforte concerto at a Richter concert. That same year he was elected Mendelssohn scholar. Richter took him to Vienna, where he studied, and in the spring of 1882 he played his first concerto at a Philharmonic concert in that city. He went back to England, but stayed there only a short time, for he had determined to make Germany his home. He studied with Liszt, and in 1882 was made court pianist to the Grand Duke of Weimar. He played in Berlin early in 1883, and then began the life of a wandering virtuoso, a life interrupted at times by periods devoted wholly to composition.

His chief works are as follows: OPERAS: "The Ruby" (Carlsruhe, 1893). "Ghismonda" (Dresden, 1895). "Gernot" (Mannheim, 1897). "Die Abreise" (Frankfort, 1898). "Cain" (Berlin, 1900). "The Improvisatore" (Berlin, 1902). "Tiefland" (Prague, 1903). Flauto Solo (not yet performed). VOCAL: "Der Mensch und das Leben," for six-part chorus and orchestra, Op. 14 (1893). "Seejung fräulein," scena for soprano and orchestra, Op. 15. "Wie wir die Natur erleben," Op. 24, for soprano solo and orchestra. "Venushymne," for tenor solo, chorus, and orchestra, Op. 26. "Zwei Lieder," with orchestra, Op. 25. Eight unaccompanied part-songs for male chorus, Op. 23; and many songs. INSTRUMENTAL: Symphony in F major, Op. 4. Overture to Grillparzer's "Esther," Op. 8 (1888). Two Concertos for pianoforte,—No. 1, in B minor, Op. 2; No. 2, in E major, Op. 12. Concerto for violoncello, Op. 20. String Quartet, No. 1, in A minor, Op. 70. String Quartet, No. 2, in E-flat, Op. 11. Pianoforte Sonata in F-sharp minor, Op. 10. Suite in D minor, for pianoforte, Op. 1. Piano pieces.

CONCERTO IN E MAJOR, NO. 2, FOR PIANOFORTE AND ORCHESTRA, OP. 12 EUGEN D'ALBERT

(Born at Glasgow, April 10, 1864; now living at Berlin.)

This concerto was composed in the summer of 1892, the summer that saw the completion of his opera, "The Ruby,"* and also the composition of his string quartet and pianoforte sonata. It was then an-

*"The Ruby" was produced at Carlsruhe, October 12, 1893.

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nounced that the work would be produced in Berlin with Mme. Teresa d'Albert-Carreño as pianist, and she did play it in Berlin, with her husband as conductor, at a Philharmonic Concert, January 9, 1893, but the first performance was in Bremen, where Mr. d'Albert played it November 29, 1892.

The concerto is in four sections, but it is best described as a concerto in one movement, for the sections are divided only by slight pauses, and they are bound together by the identity of the themes, which, however, present in these sections a varied rhythmic appearance.

Lebhaft (Allegro), E major, 4-4. The full orchestra begins with the first and jubilant theme. The pianoforte enters in the fifth measure with a second one, also of a joyous nature. These are the fundamental themes of the concerto. A song theme is added, which is sung alternately by orchestra and pianoforte. They develop it and lead back to the first motive, now in G-sharp minor, to which the pianoforte answers with the second motive, B major. There is development as before, until the song theme in the orchestra leads to a new theme for the pianoforte, "a little quieter and with great expression." This motive is then sung by the clarinet, later by the violas, until a false cadence leads to the first motive (wind instruments, *marcato*). The pace grows constantly faster. The first theme is counterpointed by the second, and there is a powerful crescendo, which concludes in F-sharp minor. The song motive is sung by the horn accompanied by strings *sul ponticello* and by the pianoforte with chord passages. The horns bring back the first motive, *piano*, the strings answer with the second.

Langsam, G major, 3-4. The movement opens with a broad cantilena, to which the strings oppose a motive, the second, which is repeated by the pianoforte "con grazia." After modulations, D major, F major, A-flat major, A major, the tonality of D major is established, and the strings play in unison a theme, the third in this section, which is repeated by pianoforte. The second theme returns, accompanied by figures in the solo instruments, then the first theme returns (horns, then oboe and strings), and finally the third theme (flute, horn, and 'cellos). A false cadence leads to the next section.



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Sehr lebhaft. This section has a scherzo character. The themes are rhythmic transformations of preceding motives. At the end of the scherzo a short tutti leads to E major. The first two themes of the first section are used, and after episodic treatment of other preceding themes there is a crescendo, which ends in a triumphant manner with the unison theme of the second section (full orchestra) and the first theme of the concerto (pianoforte).

This analysis is based on a sketch prepared by the composer for the programme-books of the Philharmonic Orchestra Concerts, Berlin (January 9, 1899—November 28, 1904).

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. The concerto is dedicated to Mme. Pauline Erdmannsdörfer-Fichtner.*

"Invitation to the Dance," Op. 65 . . Carl Maria von Weber

(Scored for orchestra by Hector Berlioz.)

(Weber born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826. Berlioz born at la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869.)

"Aufforderung zum Tanze," rondo brillant for the pianoforte, was composed at Klein-Hosterwitz, near Pillnitz, and the autograph manuscript bears the date July 28, 1819. Weber's diary tells us that the work was fully sketched July 23, and completed on the 28th. It is dedicated to "his Caroline."† Weber's wife gave F. W. Jähns curious information about the programme of the opening movement, the moderato. According to her story, when her husband first played

*She was born (Vienna, June 28, 1847) Pauline Oprawill, but she took the name of her adoptive father, Fichtner. In 1870–71 she studied with Liszt, and in 1874 married Max Erdmannsdörfer, a celebrated conductor (born at Nuremberg, June 14, 1848). She was known in European cities as an accomplished pianist, and was made court pianist at Weimar and at Darmstadt. She taught at Munich with much success.

†Caroline Brandt, Weber's wife, was born at Bonn, November 19, 1796. She died at Dresden, February 23, 1852. She was a distinguished ingénue in opera and drama at Prague, but she left the stage when Weber married her, in 1817, and entered on his duties as conductor at the Dresden Royal Opera House.

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the rondo to her, he described the measures of the moderato: "First approach of the dancer (measures 1–5); evasive reply of the lady (5–9); his more urgent invitation (9–13) (the short appoggiatura C and the long A-flat are here especially significant); her present acceptance of his proposal (13–16); now they talk together; he begins (17–19); she answers (19–21); he with more passionate expression (21–23); she still more warmly agreeing (23–25); now there's dancing! his direct address with reference to it (25–27); her answer (27–29); their coming together (29–31), they take their position; awaiting the beginning of the dance (31–35); the dance; Finale, her thanks, his answer,—stillness." Both Ambros and Riehl have written glowingly about this dance "which symbolizes the dance as a poetic idea." Ambros finds in it all that is poetic, chivalric, tender, and agreeably spirited. The "Invitation" changed the whole character of German dance music, they say, and raised it to a higher level.

From a sketch owned by Jähns it seems as though Weber began composition with the section in F minor, and then wrote from the beginning of the Allegro vivace to this F minor section. The work was published toward the end of July, 1821.

There have been many arrangements of the rondo, from orchestral version to transcription for zither. The rondo has been arranged for soprano voice and pianoforte,—with Italian text, "Vieni, o cara," and with German text, "Hörst du nicht." The more conspicuous arrangements are these:—

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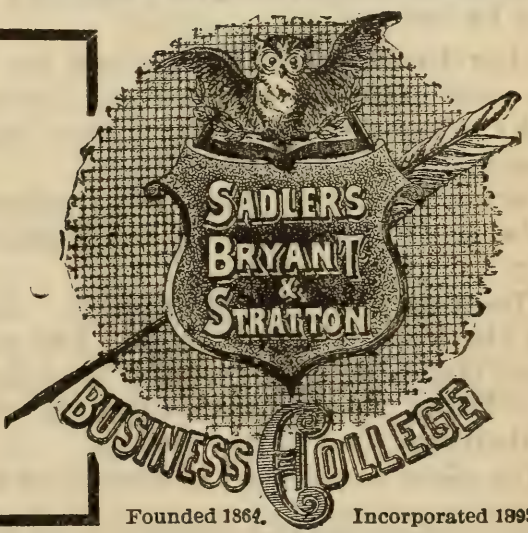
II. For grand orchestra by Hector Berlioz.

III. For two pianofortes, eight hands, by Otto Dresel. This version was popular in Boston in the sixties.

IV. For pianoforte solo, with arabesques for concert performance, by Carl Tausig. Tausig's harmonies are often unlike Weber's, and in the figuration of certain passages Weber's ideas are overloaded with embroidery. The moderato coda is omitted.

V. For grand orchestra by Felix Weingartner. To quote his own words: "The so manifoldly complex and expressive apparatus of the orchestra directly challenges us to bring Weber's themes, which stand *side by side* over and over again, into a more intimate relation *to* one another, to let the separate motives 'invite' one another 'to the dance,' until they all whirl together in an artistically graceful measure; that is, to treat Weber's wholly homophonic piece polyphonically, while completely preserving the melody, and work it up to a climax in a combination of all its motives." This version was played here at Symphony Concerts, March 13 and October 30, 1897.

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Weber's rondo is in D-flat. It begins with a moderato, 3-4; the dance is an Allegro vivace in waltz time; and there is a moderato coda.

Berlioz made his transcription in 1841 for a performance of "Der Freischütz" at the Paris Opéra.

I had just got back, said Berlioz, from this long peregrination in Germany, when Mr. Pillet, director of the Opéra, formed the project of mounting the "Freischütz." But the musical numbers in this work are preceded and followed by prose dialogue, as in our opéra-comiques, and as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. Mr. Pillet proposed this task to me.

"I don't think," I answered him, "that the recitatives you wish ought to be added to the 'Freischütz'; still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his masterpiece, I accept your offer; but on one condition: the 'Freischütz' shall be given absolutely as it stands without changing anything either in the libretto or the music."

"That is just what I intend to do," replied Mr. Pillet; "do you think me the man to renew the scandals of 'Robin des Bois'*?"

"Very well. In that case, I'll set to work."

They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the "Invitation à la valse," and scored that remaining piece for orchestra.

"Der Freischütz," French text by Emilien Pacini and Hector Berlioz, was produced at the Paris Opéra, June 7, 1841. Agathe, Mme. Stoltz; Annette, Miss Nau; Max, Marié; Gaspard, Bouché; Kilian, Massol; Kouno, Prévost.

Berlioz's transcription was introduced into the performance of Weber's "Euryanthe" at the Théâtre Lyrique, Paris, September 1, 1857.

The transcription is in D major. In the moderato the 'cellos invite, and the wood-wind responds. The piece is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, four bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, kettledrums, two harps, strings.

The piece was played in Boston as early as October 22, 1853.

*Such was the name of an outrageously "mutilated, vulgarized, tortured, and insulted" version of "Der Freischütz," arranged with words by Castil-Blaze and Sauvage, and produced at the Odéon, December 7, 1824.

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The February *Century* (midwinter number), just published, contains an interesting article on "The Boston Symphony Orchestra and its Founder," by Mr. Richard Aldrich, the music critic of the New York *Times*. This article is the first comprehensive and authoritative account of the establishment and work of the organization. The article is richly illustrated with portraits of Mr. H. L. Higginson, the conductors of the orchestra, and pictures by Mr. Sigismund Ivanowski.

"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS AND A NIGHT," OP. 35.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; now living in St. Petersburg.)

This suite was published in 1889.

The first performance of the suite in Boston was at a Symphony Concert on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones,

*This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

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The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, had sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

*Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár, and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajíb, son of Khazíb; for the magnetic mountain which shipwrecked Sinbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been striken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury

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and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrísi, Al-Kazwíni, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

> Or, sailing to the Isles
> Of Khaledan, I spied one evenfall
> A black blotch in the sunset; and it grew
> Swiftly . . . and grew. Tearing their beards,
> The sailors wept and prayed; but the grave ship,
> Deep laden with spiceries and pearls, went mad,
> Wrenched the long tiller out of the steersman's hand,

*The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sinbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajíb in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajíb continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

FOWNES' GLOVES

Will be worn longer this season than others,—that is, other gloves.

This composer is known in Boston chiefly by orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, December 11, 1897, January 13, 1900; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; the overture to "The Bride of the Tsar," November 15, 1902, April 16, 1904.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodine, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, now led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Borodine wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodine, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodine, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina"† (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views

*Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

†Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played in Boston at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

concerning the true character of opera than was Borodine. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodine who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"* to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau† he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodine, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to

*Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft Concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

†She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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succeed elsewhere before they applaud them at Petersburg. 'Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodine, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental

monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140).

Tschaikowsky wrote in a letter to Mrs. von Meck (dated San Remo, December 24, 1877): "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed

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a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into the worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade" and his "Capriccio Espagnol," orchestral works of gorgeous color and bold imagination, and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. See, for instance, his curious letter to Rimsky-Korsakoff dated April 6, 1885, in which he explained the bitterness of his review of the latter's text-book on harmony. Tschaikowsky gave as a reason that he himself disliked to give instruction in harmony; for he found all explanations of the

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science inadequate and believed it impossible to invent sound principles for the class-room. "For ten years I have taught harmony, and during these years I have hated my classes, my pupils, my own text-book, and myself as a teacher." In 1886 he wrote Rimsky-Korsakoff that the latter's "Spanish Caprice" was "a colossal masterpiece of instrumentation: you can consider yourself the greatest contemporary master." He wrote in his diary of 1887: "I read Korsakoff's 'Schneewittchen,'* and was enchanted by his mastery; I even envied him, and I should be ashamed of this." In a letter to Glazounoff written from Berlin, February 15, 1889, we find Tschaikowsky giving an interesting account of Russian music in Germany. "A great many ask information about you. They know that you are still very young, and they are always surprised when I tell them that you were fifteen years old when you wrote your symphony in E-flat major, which is well known here since the performance at the festival.† Klindworth purposes to perform something Russian at his Berlin concert. I recommended him Rimsky-Korsakoff's 'Spanish Caprice' and your 'Stenka Razine.'"‡

*"The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882.

†The Festival of the Allgemeiner Deutscher Musik Verein at Weimar in 1884, when Glazounoff's symphony was performed under the direction of Müller-Hartung. But either Tschaikowsky or Juon, the translator of Modest Tschaikowsky's Life of his brother, erred, for the tonality of this symphony is E major, not E-flat major. Glazounoff's symphony in E-flat major, No. 4, was not composed until 1893.

‡"Stenka Razine," a symphonic poem, Op. 13, was performed in Boston at a Chickering Production Concert, Mr. Lang conductor, on March 23, 1904.

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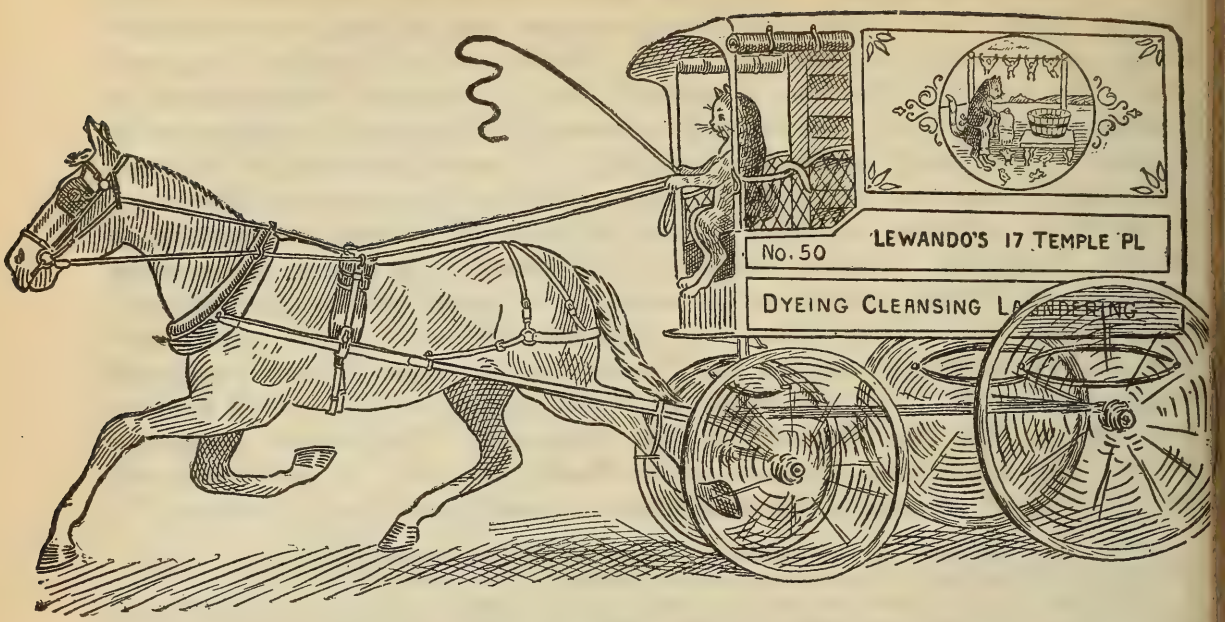
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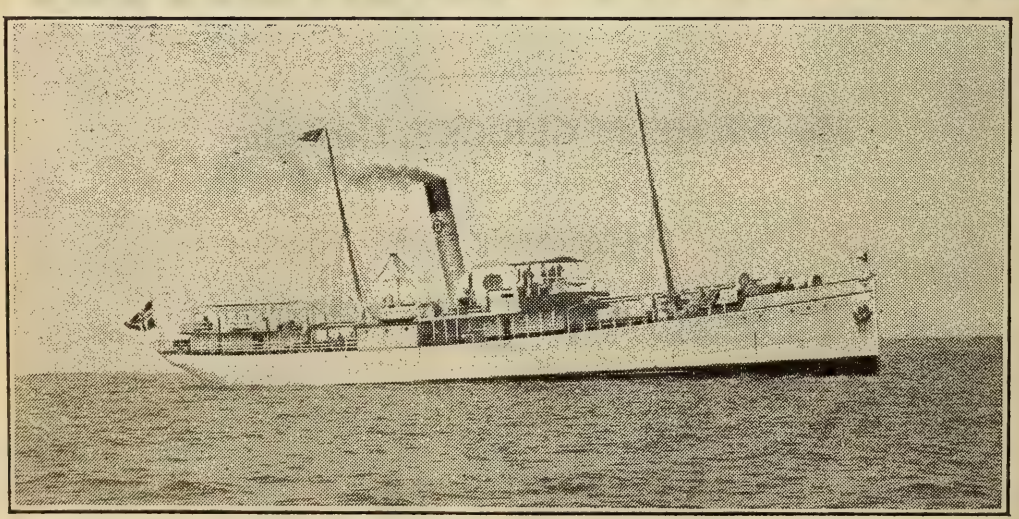
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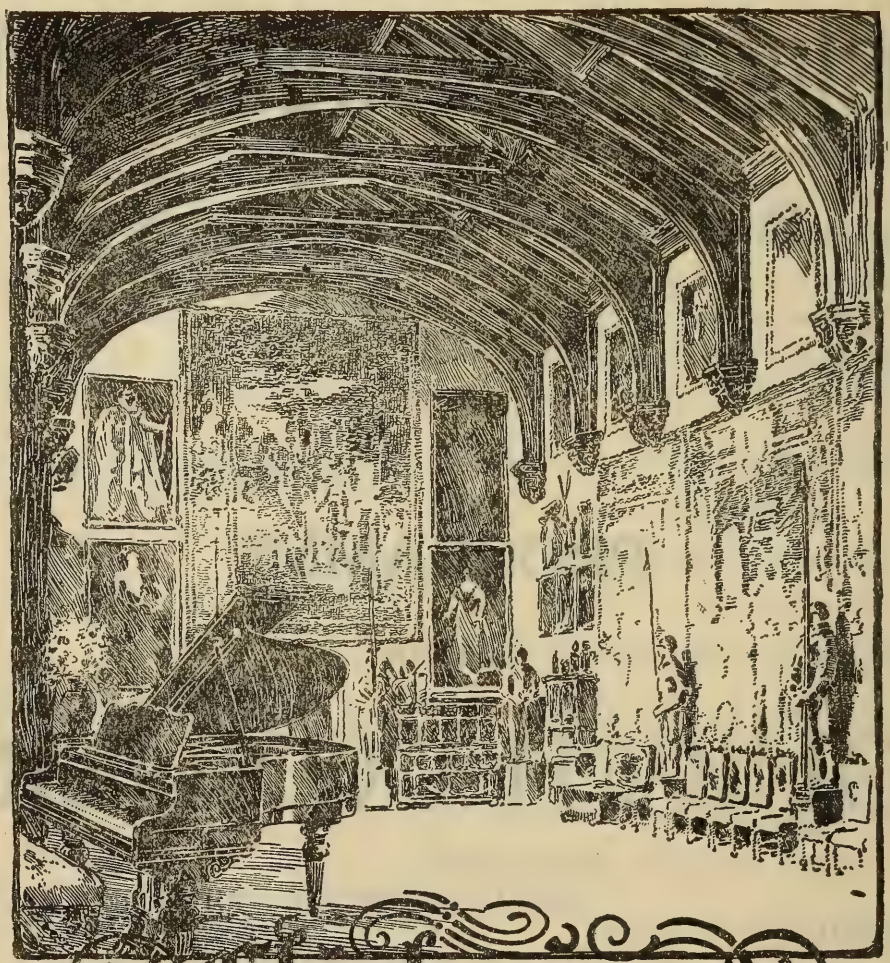
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The overture is scored for two flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, tambourine, snare-drum, cymbals, triangle, harp, strings.

It is in the form of the old Italian overture. It begins with an allegro section, which is followed by a slow movement, after which the lively section is repeated.

Allegro con fuoco, C major, 4-4 (12-8). There is no introduction, but after a measure of bassoons, kettledrums, and basses the chief theme, of a gay character, is announced by violins and wind instruments. This is developed by full orchestra. The second theme, of a gentler nature, is sung (Ruhig, A-flat) by solo oboe, accompanied by bassoons, horns, harp, triangle, and tambourine, and there is a countermelody in 'cellos and double-basses. This theme is developed, and the chief theme is developed with it, something after the manner of the stretto in a fugue, until the slow section is reached.

Langsam (Andante), 4-4. An expressive theme is sung by the oboes, accompanied by harp and muted strings. The second part of this

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section recalls in its mood the "Sankuntala" overture, and the divided strings and the harp, with the use of horns and wood-wind, give the coloring dear to Goldmark. This section ends with a repetition of the first motive, sung originally by the oboes.

A crescendo in the form of an organ-point on the dominant G leads to a repetition of the Allegro con fuoco, but in the course of this Allegro there are reminiscences of the motives of the slow section, which are combined with the two themes of the Allegro.

The father of EUGEN D'ALBERT—baptized Eugène François Charles d'Albert—was Charles d'Albert (1809–66), a German by birth, who was once widely known as a composer of dance music. He was also a teacher of dancing. He married an English woman at Newcastle-on-Tyne. The son at the age of twelve was elected Queen Victoria scholar at the National Training School of Music, London, and his teachers were Ernst Pauer, Prout, Stainer, and Arthur Sullivan. He played Schumann's pianoforte concerto at the first public concert of this institution (June 23, 1879), and his Concert Overture in C major was then performed. He played at important concerts in London in 1880 and 1881, and on October 24 of the latter year he played his first pianoforte concerto at a Richter concert. That same year he was elected Mendelssohn scholar. Richter took him to Vienna, where he studied, and in the spring of 1882 he played his first concerto at a Philharmonic concert in that city. He went back to England, but stayed there only a



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short time, for he had determined to make Germany his home. He studied with Liszt, and in 1882 was made court pianist to the Grand Duke of Weimar. He played in Berlin early in 1883, and then began the life of a wandering virtuoso, a life interrupted at times by periods devoted wholly to composition.

His chief works are as follows: OPERAS: "The Ruby" (Carlsruhe, 1893). "Ghismonda" (Dresden, 1895). "Gernot" (Mannheim, 1897). "Die Abreise" (Frankfort, 1898). "Cain" (Berlin, 1900). "The Improvisatore" (Berlin, 1902). "Tiefland" (Prague, 1903). Flauto Solo (not yet performed). VOCAL: "Der Mensch und das Leben," for six-part chorus and orchestra, Op. 14 (1893). "Seejung fräulein," scena for soprano and orchestra, Op. 15. "Wie wir die Natur erleben," Op. 24, for soprano solo and orchestra. "Venushymne," for tenor solo, chorus, and orchestra, Op. 26. "Zwei Lieder," with orchestra, Op. 25. Eight unaccompanied part-songs for male chorus, Op. 23; and many songs. INSTRUMENTAL: Symphony in F major, Op. 4. Overture to Grillparzer's "Esther," Op. 8 (1888). Two Concertos for pianoforte,—No. 1, in B minor, Op. 2; No. 2, in E major, Op. 12. Concerto for violoncello, Op. 20. String Quartet, No. 1, in A minor, Op. 70. String Quartet, No. 2, in E-flat, Op. 11. Pianoforte Sonata in F-sharp minor, Op. 10. Suite in D minor, for pianoforte, Op. 1. Piano pieces.

Performances at concerts of the Boston Symphony Orchestra in Boston: Symphony in F major (first time in America), December 3, 1892; overture to "Esther," February 2, 1894; prelude to "The Ruby,"

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November 30, 1895, November 29, 1902; Concerto for violoncello (Mr. Schroeder), March 9, 1901; overture to "The Improvisatore," February 27, 1904.

His String Quartet in E-flat major, No. 2, Op. 11, was played here by the Kneisel Quartet, for the first time in America, December 4, 1893.

Mr. d'Albert first visited America with Pablo de Sarasate, the distinguished violinist, who then came here for the second time. Mr. d'Albert's first appearance in Boston was in Music Hall, November 27, 1899, when he played with orchestra Chopin's Concerto in E minor and solo pieces by Grieg, Rubinstein, and Strauss-Tausig. On November 30 he played Liszt's Concerto in E-flat major and solo pieces by Grieg and Liszt,—the latter's "Don Juan" fantasia. On December 10 he played Beethoven's Concerto in G major and pieces by Chopin, Grieg, Liszt. He gave recitals in Music Hall on December 16, 18, 21, in the course of which he played his transcription of Bach's Passacaglia for organ. He returned to Boston in May, 1890, with Sarasate. On May 1 he played pieces by Beethoven, Schumann, Grieg, Liszt, Rubinstein, and on May 3 the programme included several pieces by Chopin.

His second visit was in 1892. He played Beethoven's Concerto in E-flat major at a Symphony Concert on March 12 of that year. On April 18 he gave a "Beethoven programme" in Music Hall; on April 20 he played his transcription of Bach's Prelude and Fugue in D major for organ; his last recital was on April 23. On April 19 he played at a Kneisel Quartet concert in Cambridge.

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Concerto in E major, No. 2, for Pianoforte and Orchestra, Op. 12 Eugen d'Albert

(Born at Glasgow, April 10, 1864; now living at Berlin.)

This concerto was composed in the summer of 1892, the summer that saw the completion of his opera, "The Ruby,"* and also the composition of his string quartet and pianoforte sonata. It was then announced that the work would be produced in Berlin with Mme. Teresa d'Albert-Carreño as pianist, and she did play it in Berlin, with her husband as conductor, at a Philharmonic Concert, January 9, 1893, but the first performance was in Bremen, where Mr. d'Albert played it November 29, 1892.

The concerto is in four sections, but it is best described as a concerto in one movement, for the sections are divided only by slight pauses, and they are bound together by the identity of the themes, which, however, present in these sections a varied rhythmic appearance.

Lebhaft (Allegro), E major, 4-4. The full orchestra begins with the first and jubilant theme. The pianoforte enters in the fifth measure with a second one, also of a joyous nature. These are the fundamental themes of the concerto. A song theme is added, which is sung alternately by orchestra and pianoforte. They develop it and lead back to the first motive, now in G-sharp minor, to which the pianoforte answers with the second motive, B major. There is development as before, until the song theme in the orchestra leads to a new theme for the pianoforte, "a little quieter and with great expression."

*"The Ruby" was produced at Carlsruhe, October 12, 1893.

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This motive is then sung by the clarinet, later by the violas, until a false cadence leads to the first motive (wind instruments, *marcato*). The pace grows constantly faster. The first theme is counterpointed by the second, and there is a powerful crescendo, which concludes in F-sharp minor. The song motive is sung by the horn accompanied by strings *sul ponticello* and by the pianoforte with chord passages. The horns bring back the first motive, *piano*, the strings answer with the second.

Langsam, G major, 3-4. The movement opens with a broad cantilena, to which the strings oppose a motive, the second, which is repeated by the pianoforte "con grazia." After modulations, D major, F major, A-flat major, A major, the tonality of D major is established, and the strings play in unison a theme, the third in this section, which is repeated by pianoforte. The second theme returns, accompanied by figures in the solo instruments, then the first theme returns (horns, then oboe and strings), and finally the third theme (flute, horn, and 'cellos). A false cadence leads to the next section.

Sehr lebhaft. This section has a scherzo character. The themes are rhythmic transformations of preceding motives. At the end of the scherzo a short tutti leads to E major. The first two themes of the first section are used, and after episodic treatment of other preceding themes there is a crescendo, which ends in a triumphant manner with the unison theme of the second section (full orchestra) and the first theme of the concerto (pianoforte).

This analysis is based on a sketch prepared by the composer for the

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programme-books of the Philharmonic Orchestra Concerts, Berlin (January 9, 1899—November 28, 1904).

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and strings. The concerto is dedicated to Mme. Pauline Erdmannsdörfer-Fichtner.*

"Invitation to the Dance," Op. 65 . . Carl Maria von Weber

(Scored for orchestra by Hector Berlioz.)

(Weber born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826. Berlioz born at la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869.)

"Aufforderung zum Tanze," rondo brillant for the pianoforte, was composed at Klein-Hosterwitz, near Pillnitz, and the autograph manuscript bears the date July 28, 1819. Weber's diary tells us that the work was fully sketched July 23, and completed on the 28th. It is dedicated to "his Caroline."† Weber's wife gave F. W. Jähns curious information about the programme of the opening movement, the moderato. According to her story, when her husband first played the rondo to her, he described the measures of the moderato: "First

*She was born (Vienna, June 28, 1847) Pauline Oprawill, but she took the name of her adoptive father, Fichtner. In 1870–71 she studied with Liszt, and in 1874 married Max Erdmannsdörfer, a celebrated conductor (born at Nuremberg, June 14, 1848). She was known in European cities as an accomplished pianist, and was made court pianist at Weimar and at Darmstadt. She taught at Munich with much success.

†Caroline Brandt, Weber's wife, was born at Bonn, November 19, 1796. She died at Dresden, February 23, 1852. She was a distinguished ingénue in opera and drama at Prague, but she left the stage when Weber married her, in 1817, and entered on his duties as conductor at the Dresden Royal Opera House.

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approach of the dancer (measures 1–5); evasive reply of the lady (5–9); his more urgent invitation (9–13) (the short appoggiatura C and the long A-flat are here especially significant); her present acceptance of his proposal (13–16); now they talk together; he begins (17–19); she answers (19–21); he with more passionate expression (21–23); she still more warmly agreeing (23–25); now there's dancing! his direct address with reference to it (25–27); her answer (27–29); their coming together (29–31), they take their position; awaiting the beginning of the dance (31–35); the dance; Finale, her thanks, his answer,—stillness." Both Ambros and Riehl have written glowingly about this dance "which symbolizes the dance as a poetic idea." Ambros finds in it all that is poetic, chivalric, tender, and agreeably spirited. The "Invitation" changed the whole character of German dance music, they say, and raised it to a higher level.

From a sketch owned by Jähns it seems as though Weber began composition with the section in F minor, and then wrote from the beginning of the Allegro vivace to this F minor section. The work was published toward the end of July, 1821.

There have been many arrangements of the rondo, from orchestral version to transcription for zither. The rondo has been arranged for soprano voice and pianoforte,—with Italian text, "Vieni, o cara," and with German text, "Hörst du nicht." The more conspicuous arrangements are these:—

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Weber's rondo is in D-flat. It begins with a moderato, 3-4; the dance is an Allegro vivace in waltz time; and there is a moderato coda.

Berlioz made his transcription in 1841 for a performance of "Der Freischütz" at the Paris Opéra.

I had just got back, said Berlioz, from this long peregrination in Germany, when Mr. Pillet, director of the Opéra, formed the project of mounting the "Freischütz." But the musical numbers in this work are preceded and followed by prose dialogue, as in our opéra-comiques, and as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. Mr. Pillet proposed this task to me.

"I don't think," I answered him, "that the recitatives you wish ought to be added to the 'Freischütz'; still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his masterpiece, I accept your offer; but on one condition: the 'Freischütz' shall be given absolutely as it stands without changing anything either in the libretto or the music."

"That is just what I intend to do," replied Mr. Pillet; "do you think me the man to renew the scandals of 'Robin des Bois'*?"

"Very well. In that case, I'll set to work."

*Such was the name of an outrageously "mutilated, vulgarized, tortured, and insulted" version of "Der Freischütz," arranged with words by Castil-Blaze and Sauvage, and produced at the Odéon, December 7, 1824.

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They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the "Invitation à la valse," and scored that remaining piece for orchestra.

"Der Freischütz," French text by Emilien Pacini and Hector Berlioz, was produced at the Paris Opéra, June 7, 1841. Agathe, Mme. Stoltz; Annette, Miss Nau; Max, Marié; Gaspard, Bouché; Kilian, Massol; Kouno, Prévost.

Berlioz's transcription was introduced into the performance of Weber's "Euryanthe" at the Théâtre Lyrique, Paris, September 1, 1857.

The transcription is in D major. In the moderato the 'cellos invite, and the wood-wind responds. The piece is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, four bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, kettledrums, two harps, strings.

The piece was played in Boston as early as October 22, 1853.

The February *Century* (midwinter number), just published, contains an interesting article on "The Boston Symphony Orchestra and its Founder," by Mr. Richard Aldrich, the music critic of the New York *Times*. This article is the first comprehensive and authoritative account of the establishment and work of the organization. The article is richly illustrated with portraits of Mr. H. L. Higginson, the conductors of the orchestra, and pictures by Mr. Sigismund Ivanowski.



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ENTR'ACTE.

MOZART AND BEETHOVEN.

BY VERNON BLACKBURN.

Hypothesis has long been as favourite a game to the speculative philosopher as is (shall we say?) ping-pong to the domestic sportsman of to-day. There are certain large questions, however, which, apart from the common unfruitfulness of any general hypothesis, it is interesting every now and then to examine, in consequence of the personal and authoritative influence which one man oftentimes manages to exercise over the dominion of some particular branch of art. Listening a night or two ago at the Queen's Hall to a performance of Beethoven's Fifth Symphony, it occurred to us somewhat vividly how very much more important it was to the history of art that Beethoven should have been born rather than Mozart. We say to the history of art, not to its treasury; in a word, without the advent of Mozart modern music, with very little modification, would, we can scarcely doubt, be in very much the same position as we find it now. We return therewith to a subject that has often piqued us, and on which we have before made certain observations.

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Without the appearance of Beethoven, however, it is not easy to realize what modern music would be. A curious thought, one is immediately inclined to say; and in spite of a certain superficial conclusion which might be obvious to any one who just looked at the facts as they stand, this truth by no means necessarily implies that Beethoven ranks (just on account of this truth) in a higher position than Mozart.

Mozart, then, finished a school. He was the last and the greatest of the musicians (unless we bracket with him John Sebastian Bach, who was, however, born in 1685) who made the eighteenth century so great a musical age. He was not necessary. It is a grand possession of the world that we have in him so exquisite a genius to admire, to love, and in a certain sense to learn from; but Beethoven stands not as the completion of a school of the past, but as in truth the new seer of the music that was to follow. It is not easy to think, for example, what Wagner would have been had there been no Beethoven before him; which implies, of course, that it is still less easy to perceive what any of the great musicians of the nineteenth century and the present would have been for precisely the same reason. The past, upon which Beethoven laid his mighty hand, and upon which he stopped, as it were, before he sought the province ahead of him, would have been enough in itself had there been no such supreme culmination of the eighteenth century school as is to be found in Mozart. It is not easy exactly to disentangle all the threads of influence which separate one school from another; but the fact remains that very often, no less in the history of musical than in that of other arts, we could much better afford, in

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the long run, to lose one consummate artist who completes an age than to lose an artist, even possibly of not so great a mould (though he would have great hardihood who would assert this in connection with Mozart), who foreruns something that is to come.

It is a very curious question; but in this answer seems to lie the explanation of why those who are most forward—in the slang phrase, up-to-date—in their musical admirations will ever be inclined to belittle the genius of the composer of "Le Nozze de Figaro," where they would deem it blasphemy to say anything save words of the deepest enthusiasm in connection with the creator of the Seventh Symphony. The fact is, though they are scarcely able to appreciate the matter themselves, that they feel the sense of discipleship involved in Wagnerism, to use the phrase for a mere convenience, and all the modern school of music when they consider the influence of Beethoven; with equal unconsciousness they feel an untrammelled sense in considering the work of Mozart. Therefrom springs up an equally unconscious hero-worship, the object of which assuredly deserves every fragment of praise and reverence, but the hidden and intuitive reason for which, quite apart from natural and well-founded admiration, is centred in a cause of which they are themselves ignorant, and which in this small theory we have attempted to explain. Something of this, as we have said, we have written about before; but the same thought may often be expressed in fresh manners of speech, and at this moment we seem to be trembling, as it were, between a musical past and a musical future, our representative musicians apparently claiming neither one nor the other. The harmless repetition in a new shape, therefore, of thoughts that must necessarily be to everybody not uninteresting seems not inappropriate at the outset of a new year. There is so little of musical "newsy" interest just now that a few minutes in the academic walks of Plato involving such peripatetic thoughts may not be without their value.

NORTH AND SOUTH.

BY VERNON BLACKBURN.

One reads of an interview which Mr. Watkin Mills has just granted to a musical enthusiast, in the course of which that well-known singer says that the South of England is the place where the modern drawing-room ballad is most of all appreciated, while in the North "more brittle matter for the teeth" is necessary. One goes back to Tennyson:—

O, tell her, swallow, that thou knowest each,
That bright and fierce and fickle is the South,
And dark and true and tender is the North.

Therein, coincidently enough, lies the kernel of the whole problem of music as it exists for the various corners of the earth. The subject is an interesting one; and during some few past generations it has been exemplified very peculiarly in the musical history of Europe. England, in such a case, becomes merely a microcosm, a text, a fragmentary matter upon which to hang one's discourse.

"Bright and fierce and fickle is the South." Take, for example, the history of Italian opera. Bright as a flame that runs like the wind over the dried grass of a sunburnt field the thing flew abroad in its time of popularity. Fierce with the passion of all the love-stories of the world, it captured the ears of those who loved to see the mimic warfare of life translated into music. But fickle because, unable to remain constant to the heart of humanity, Italian opera exists these days —we mean, of course, pure Italian opera, not the quality which it has gained from an alien mingling—only as a most interesting historical record, a thing that can be repeated for amusement, not for instruction or for solid interest.

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"Dark and true and tender is the North." Wagner, his work and his theory, lay far to the North of any Italian song; and his accomplishment, though at first it was "dark" enough to every contemporary musician, was as true and tender as anything that the history of art has to tell. Thus enduring, thus insistent seems the work to be which is carried out amongst conditions that are apparently more difficult to overcome. Mr. Mills has, curiously enough, in the most casual of sentences, hit upon one of the deepest and most philosophical of vital truths,—a truth which has its existence for music in common with the general material world. The same truth is embodied materially in the existence of the Pyramids, as compared with the existence of the Hanging Gardens of Babylon. That which is "bright and fierce and fickle" is the South. The North is equally well described in Tennyson's phrase.

A discussion it is which brings us circuitously enough round to Purcell, whose work has recently been so prominently brought forward for the consideration of a discriminating public, and whose popularity seems to be waxing year by year according to its deserts. On every side there are signs that his music is receiving the attention which it more than deserves, and indications are being given here and there that revivals of the work of that amazing genius on quite an exceptional scale are not at all improbable. It is not likely that two hundred years hence the world will pay very much heed to the scores of Donizetti or Bellini; but it is a sign of how "true and tender" was the work of the great Northern master that a most artistic determination to ensure its ap-

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preciation in these times is as strong as was the determination of Mendelssohn that another great master through whose veins flowed Northern blood should be made known in the fulness and the plenitude of his glorious genius. Once more one is made impotently aware of the cruelty of death:—

. . . Neque harum, quas colis, arborum
Te praeter invisas cupressos
Ulla brevem dominum sequetur.

ART AND TRADE.

BY VERNON BLACKBURN.

The very important subject of the teaching of music, of whatever kind,—whether vocal, instrumental, or what not,—seems to possess small enough interest for the public at large. The matter ought, however, to interest that public, because, just as universities, public and private schools, are founded in order to give men an impulse in life, in fact a vocation, so the schools of music are supposed to exist in order to encourage a certain form of profession for man or woman. Such a

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profession is well enough, and in some cases leads to a middle-class income; in very many cases it brings to the teacher the wages of a bricklayer; in extremely rare examples it leads to fortune and to notoriety, if not to fame.

The great difference which separates the School of Music from the common school, or collegiate centres of education, is that the former only begins to exist, for all practical purposes, when the latter is completed. Therefore, no parallel exists between the two kinds of institution. You may join a music school, after your natural classical and scientific course, from Matriculation to Degree, is finished, *quasi in statu pupillari.* And therefore it is, because a higher point is here reached, that the schools of music, wherever they exist, should be conducted with the utmost care and responsibility. A pupil who has no real talent should be instantly, even ruthlessly, dismissed from an impossible position; such a one should be treated as the mediæval masters treated their apprentices; the money was paid back, and the apprentice left, let us say, shoemaking for carpentering, or for whatever form of work towards which his natural bent seemed to lie. Yet it is possible to hear voices unutterably inartistic, prompted by the dictation of an ear, incompetent to recognize the smallest sense of tune, driven on, spurred on and encouraged by kindly-minded teachers when, as a matter of fact, the owner of that voice would be doing far better behind the counter of a draper's shop, or working to pecuniary advantage in such a concern as the Prudential Association.

We regard this as really a deplorable state of things. Art is art, and

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trade is trade. You can create a tradesman; you cannot create an artist. Anybody with an average brain can learn the multiplication table; it requires a very peculiar, individual, and remotely located talent to accomplish a great artistic achievement. Therefore the teaching of music on a large, a multitudinous, scale—as if one should attempt to turn out from the loom a continual repetition of the same sort of cricket flannels—seems, to our thinking, to be like building a palace of three thousand rooms, when it is more than likely that only a score of men are likely to inhabit them. In Vienna, in Paris there are wonderful schools of music into which drift innumerable students desirous of accomplishing great things in the art of music. Frankly, how many of those students win any solid, any worldly advantage from such centres of teaching? We should say very few indeed. We do not attack the teachers who bring chosen pupils to a high level of attainment. We only state our opinion that academic schools of music are not, by any manner of means, pioneers of art, or of great musical encouragement to the best and most thoughtful musicians.

We say nothing about the professors who naturally fall in line with a given system. We have a genuine admiration for Sir Hubert Parry,

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we are equally sincere in our appreciation of such a sound and excellent musician as Sir Walter Parratt; but, frankly and sincerely, we regard the corridors and schoolrooms of (say) the Royal College, or the Academy, as to a large extent waste ground. Among these innumerable pupils, how many will tease the world with a desire to guess the inner meaning of their temperament? The Royal College is a fine and notable institution. Its museum, too rarely visited, contains much that must fill any musician with enthusiasm and reverence. Its professors are men of charming disposition, and of industrious habits. They, at all events, unite in tempting the Muse of Art to intermarry with the God of Perseverance. They are justified, by the earnestness of their endeavour, in their crowd of pupils. Yet, can they create an artist? We trow not. A college, as we began by saying, enters into no competition here; it can make a scholar; a music-school cannot make a musician. Every well-educated man is a scholar. How many of those that go to the colleges of music become musicians? The answer might be, You can but try! But here there should be no trial. Nor is our argument shaken by any parallel that might be made with the instances of any other art.

"Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; now living in St. Petersburg.)

This suite was published in 1889.

The first performance of the suite in Boston was at a Symphony Concert on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two

*This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

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clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, had sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there

*Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár, and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajíb, son of Khazíb; for the magnetic mountain which shipwrecked Sinbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant

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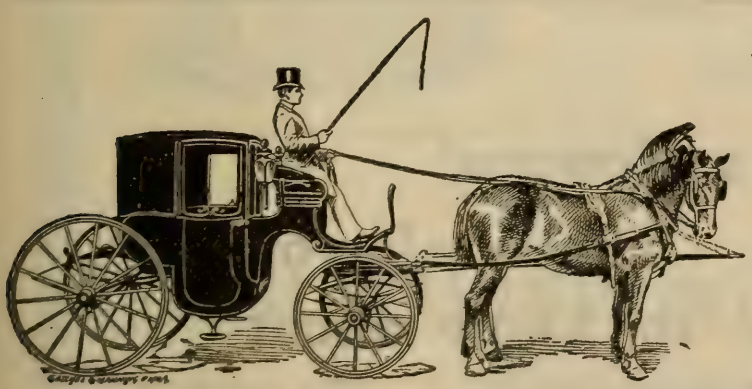
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of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been striken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the man-



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ner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling arpeggio figure, the Wave motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrísi, Al-Kazwíni, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme,

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Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling

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Pastels.

of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

†The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sinbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern

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Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajíb in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajíb continued: "Then, O my lady, the captain wept with exceeding weeping, and we

province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

This composer is known in Boston chiefly by orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, December 11, 1897, January 13, 1900; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; the overture to "The Bride of the Tsar," November 15, 1902, April 16, 1904.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodine, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, now led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and cir-

*Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

cumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Borodine wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodine, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodine, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina"* (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodine. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodine who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought

*Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played in Boston at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

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the score of "Sadko"* to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau† he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodine, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodine, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

*Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft Concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

†She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads

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over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140).

Tschaikowsky wrote in a letter to Mrs. von Meck (dated San Remo,

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December 24, 1877): "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found

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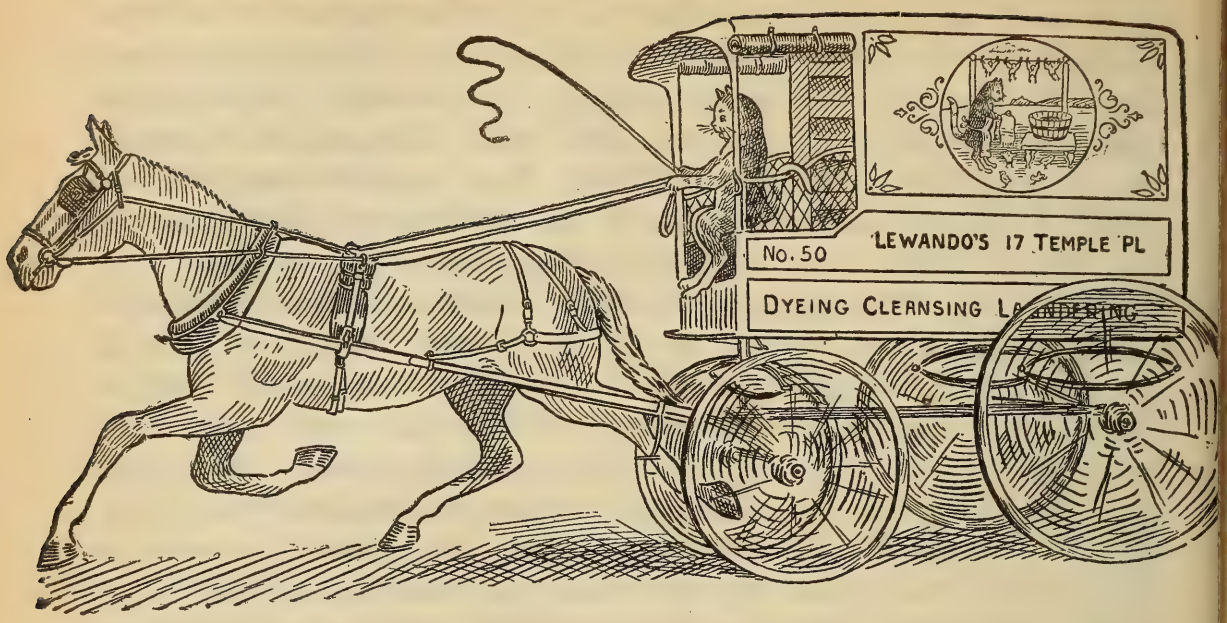
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himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into the worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade" and his "Capriccio Espagnol," orchestral works of gorgeous color and bold imagination, and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. See, for instance, his curious letter to Rimsky-Korsakoff dated April 6, 1885, in which he explained the bitterness of his review of the latter's text-book on harmony. Tschaikowsky gave as a reason that he himself disliked to give instruction in harmony; for he found all explanations of the science inadequate and believed it impossible to invent sound principles for the class-room. "For ten years I have taught harmony, and during these years I have hated my classes, my pupils, my own text-book, and myself as a teacher." In 1886 he wrote Rimsky-Korsakoff that the latter's "Spanish Caprice" was "a colossal masterpiece of instrumentation: you can consider yourself the greatest contemporary master." He wrote in his diary of 1887: "I read Korsakoff's 'Schneewittchen,'* and was enchanted by his mastery; I even envied him, and I should be ashamed of this." In a letter to Glazounoff written from Berlin, February 15, 1889, we find Tschaikowsky giving an interesting account of Russian music in Germany. "A great many ask information about you. They know that you are still very young, and they are always surprised when I tell them that you were fifteen years old when you wrote your symphony in E-flat major, which is well known here since the performance at the festival.† Klindworth purposes to perform something Russian at his Berlin concert. I recommended him Rimsky-Korsakoff's 'Spanish Caprice' and your 'Stenka Razine.'"‡

*"The Snow Maiden." a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882.

†The Festival of the Allgemeiner Deutscher Musik Verein at Weimar in 1884, when Glazounoff's symphony was performed under the direction of Müller-Hartung. But either Tschaikowsky or Juon, the translator of Modest Tschaikowsky's Life of his brother, erred, for the tonality of this symphony is E major, not E-flat major. Glazounoff s symphony in E-flat major, No. 4, was not composed until 1893.

‡"Stenka Razine," a symphonic poem, Op. 13, was performed in Boston at a Chickering Production Concert, Mr. Lang conductor, on March 23, 1904.

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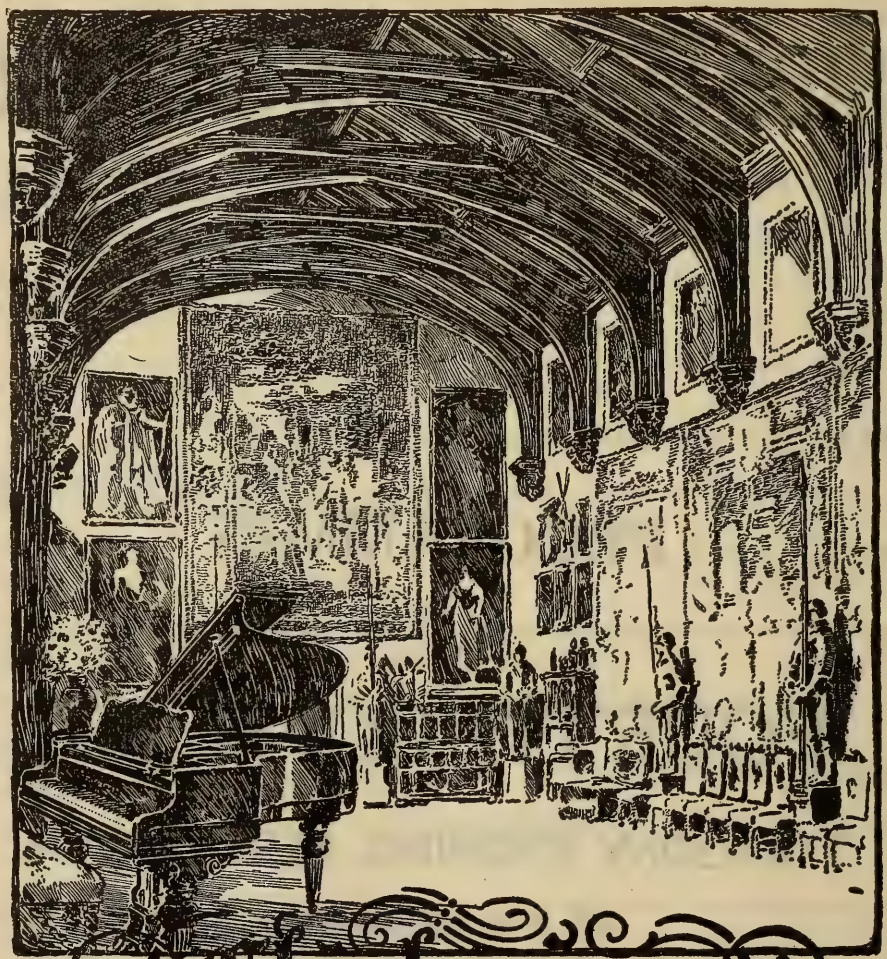
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Symphony in D minor for Orchestra César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888. It was performed for the first time in Boston at a Symphony Concert on April 15, 1899, and it was also played on December 23 of that year.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert.

Lento, D minor (4-4). There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out for-

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888.

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tissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

A statue to César Franck, the work of Alfred Lenoir, erected in the Square Sainte-Clotilde, Paris, was dedicated on October 22, 1904. The dedicatory speeches then made by Messrs. d'Indy, de Selves, Marcel, Dubois, and Colonne moved Mr. Jean Marnold to write a remarkable article, which was published in the *Mercure de France* of December, 1904, and is now Englished for the first time. I omit the biting criticism of the orators and their speeches.

"It may be said of Franck that he incarnated the type of the true artist. He seems to have gone through this sorry world in which we swarm, as one thinking of something else, without suspicion of its

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meannesses or its rivalries, ignorant of its vanities. He used omnibuses with gratitude, blessed the fortunate shelter, quick to isolate himself in his dream. More than any one else, he seems to have been created for himself alone; his only goal was an ideal. His uprightness, his profound goodness, gained for him the esteem or the love of souls like his; when admiration was added to this esteem, he seems to have found therein a joy in which there was a little surprise. Perhaps he had not dreamed that it would come to him; perhaps, unconcerned with comparisons, he did not suspect that he had genius. Such wholly unconscious modesty as that of Franck is a very rare mental condition, in comparison with which the eventual beauty of the noblest pride and the victory of the most sublime *volonté de puissance* assume the appearance of caricature. It belongs to the Super-man who is far above the Super-man of Zarathustra—but it has its inconveniences when one lives 'under the eyes of barbarians.' If sincerity be enough to deserve the title of artist, it would happen more frequently that it would be, at the most, simple talent which it accompanies. However sincere it may be, and in spite of itself, genius sometimes nestles in far different bodies. Gluck was a perfect *arriviste*. *Père* Franck was too little this, and we shall never know of how many masterpieces we were deprived by the ungrateful life which he accepted. In spite of the extraordinary facility, of the incredible mastery of reading and performance which he showed from the time he left school, he produced little. His evolution was uninterrupted but slow. His genius was already manifest in his first works. His Trio in F-sharp minor (1841) realizes harmoniously the cyclic form rediscovered by Schubert, the form with which Liszt was to make new the symphony. It is to the composer of the Fantasia quasi Sonata (1837) that Franck dedicated his fourth Trio (1842), in which he seems to have foreseen the memorable sonata (1853) of the godfather whom he chose at the beginning of his career. But this fine effort had slow to-morrows. Nearly thirty years went by before Franck could find the leisure to buckle himself to a work of long breath, and 'Ruth' (1845) was separated from 'Rédemption' (1872) by only a small number of secondary compositions. Born in 1822, Franck reached, then, his fiftieth year before it was possible for him,



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as he said good-naturedly, 'to work well during his vacations.' Nearly his whole work, that in which he developed freely and revealed his genius, is the work of eighteen trimesters. This gives the measure of his creative power.

"The most independent genius cannot escape the influences of the moment of evolution when it arises; but there are certain great artists who seem more especially predestined to play the part of active factors in this evolution, to renew even the material of sonorous art, together with the worn-out resources. Sometimes, when Death is not too much in a hurry, the vicissitudes or the whirlwinds of life allow them to bring their impatient works into an equal and absolute perfection. Others with genius assimilate resources that are new or bequeathed long back and differing in their origin; they appear to expand them by the manner in which they use them, and they in their turn exhaust them, finding there the substance of their original personality and transmuting them into complete masterpieces. Such a one was Wagner; such a one was César Franck. His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the pianoforte, in the style of the first period. It remained no less deep and enduring in the last compositions of Franck, not only as revealed by harmonic contents, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—that in playing over at my house Liszt's Fugue on the name Bach (1855), Prelude (1863), Variations on the theme of the cantata, 'Weinen, Klagen, Sorgen,' or such pieces as the two 'Pélerinages en Italie,' young musicians would stop to cry out, 'But this is Franck!' But Franck was not of the wood * of which epigones are made, or even, occasionally, directors of conservatories. In assimilating this novel harmony which, had he been freer from cares, he might perhaps have inaugurated, in making supple for it the steel bands tem-

*Is it possible that Mr. Marnold here puns irreverently on the name of the highly respectable Théodore Dubois, director of the Paris Conservatory?—Ed.



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pered in Bach's counterpoint, he stamped on it the mark of a marvellous originality, at once naïve and subtle, glowing and serene, as ingenuously passionate as it was candid. The whole genius of Franck is in his personality, which translated itself musically by certain undulating lines of his melodic inspiration, by cadences of an impalpable chromaticism, by a polyphony that is exquisite even in its grandeur. Idea, development, structure, here constitute an indivisible whole, an integral expression of most marked personality. Hence, if the man is by the loftiness of his character and by his fidelity to art an admirable 'example,' the musician could become as dangerous a 'model' as Wagner. As Wagner in the theatre, so Franck in the symphonic kingdom was a glorious end, a definite synthesis. To make what he took his own, his genius exhausted the resources of his period, and after his immediate disciples there is not much left to glean in the fields through which the master passed.

"Franck created some perfect masterpieces toward the evening of his life. Among very great artists, the most fecund have never produced many masterpieces. But how many might he not have made, he who seemed to improvise them in the hurry of the last ten years, had he been free from daily need, liberated from the hard labor of existence? His surest masterpieces are in the instrumental works, the two prodigious triptychs for the pianoforte, the violin sonata (a unique work, unique in all art), the Quartet, the Quintet, the three Chorals for organ. All this is incomparable, supreme. There are others nearly as complete, all strong in thought and of enthusiastic grace, the Symphony, the Orchestral Variations, certain pages of 'Psyché,' and also, especially perhaps, of 'Hulda.'* But we do not have all. For, if the expansion of his genius was hindered by contingencies, it is only too probable that Franck was not less thwarted in his work. Surely, 'Les

*"Hulda," libretto by Grandmougin (based on Bjornson's drama "Hulda" (1858), was produced at Monte Carlo, March 4, 1894, with Mme. Deschamps-Jéhin as the heroine and Saléza as the hero. It was performed at Nantes, France, December 9, 1899. Concerning Franck as an operatic composer and the promises of the manager of the Paris Opéra see an interview with Georges Franck, son of the composer, published in the *Revue d'Histoire et de Critique Musicales*, Paris, vol. i. pp. 325–330, and an article, "Hulda," published in the same magazine, 1901, pp. 372–374. Franck wrote a second opera, "Ghiselle." The orchestration was completed by de Bréville, Chausson, Rousseau, and Coquard. The opera was produced at Monte Carlo, April 6, 1896, with Mme. Emma Eames as the heroine and Vergnet as the hero.—Ed.

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Béatitudes' is a fine composition, a little monotonous and sometimes heavy in inspiration, style, form: but 'Hulda,' musically superior in all respects, bears witness to the deplorable fact that Franck did not try himself soon enough in the opera house. The administration of our Opéra would have had a fine opportunity of associating itself worthily in the glorification of the master, in mounting this work, which without doubt would have been successful; because—it may not be known perhaps in high places—it contains the most delicious ballet music that has been written. But Franck was an organist and without connections; he composed religious music, and oratorios with texts paved with good intentions. He was a sincere believer, a fervent Catholic, but here is scarcely a good musical reason; for the impious Berlioz composed a Requiem, and Schumann, the Lutheran, a mass. It seems as though one still finds pleasure in confining an artist within his faith. Beauty is essentially pagan, whatever the creed it assumes or wears as ornament. The temple of art is peopled with radiant idols. Apollo and Dionysius are there adored; Orpheus is venerated with Jesus; Istar, Freia, Venus, with Mary; Armida and Kundry are found there near Ruth. The day when Franck's pure soul, amorous of beauty, sang Psyche, the chosen one of the sensual Eros, it perhaps sang itself."

Serenade for Violin and Orchestra, Op. 75 . . Max Bruch

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

Bruch composed this serenade in the summer of 1899, when he was sojourning at Bergisch-Gladbach. It was published in 1900. The first performance* was by Joseph Debroux† at Berlin, November 30, 1901, when the composer conducted. It was performed at a Gürzenich concert at Cologne by Mr. Willy Hess on February 25, 1902.

There was a rumor that the serenade was intended originally for Pablo de Sarasate and dedicated to him, but Bruch, in a private letter dated December 20, 1904, stated that he never had this intention; that

* The serenade was played by Joachim with the Hochschule Orchestra, led by Bruch, at a private rehearsal in Berlin at the Hochschule about January 1, 1900.

† Joseph Debroux was born at Liége, May 10, 1866. He studied the violin with Heynberg at the Conservatory of that town, and gave his first concert at the age of sixteen in Holland. In 1885 he took the first prize, and was also chosen solo violin at the Théâtre Royal of Liége. He went later to Paris and joined Lamoureux's orchestra, with which he was connected until 1890. In 1892 he began a series of concerts in Paris, in which he played works by two hundred and fifty-six composers, and thirty-two works which were then heard for the first time. About 1900 he began the work of reviving old and forgotten works by European masters of the eighteenth century. He has played repeatedly in Germany, Spain, and Switzerland. His home is at Paris.

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he thought the tribute paid the great violinist by the dedication of his second violin concerto and Scottish Fantasia enough.

The serenade is in four movements, and it is scored for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

I. Andante con moto, A minor, 4-4. There are a few measures of introduction, in which the first violins hint at the chief theme, and are answered by clarinet and bassoon. The solo violin plays the chief theme. There is an orchestral passage, leggiero ma tranquillo, into which the solo violin enters. This passage leads to a more emotional and at the same time florid theme in F major, for the solo instrument, with a developed accompaniment. The first theme returns, now in F major, after which there is development in orthodox fashion.

II. Allegro moderato alla marcia, C major, 4-4. After introductory measures begun by bassoon and violas *pizz.* the vigorous march theme is given out by full orchestra. The solo violin takes up the theme, and the full orchestra answers or supports. Un poco meno vivo, G major. A section with florid passages for solo violin; and there is another section in the same key, also for solo display. This section ends with full orchestral force. L' istesso tempo, tranquillo, F major, 4-4: a contrasting section for solo violin with light accompaniment; after a passing episode there is a return to the first section.

III. Notturno: Andante sostenuto, E major, 3-4. After a few measures of introduction, in which the solo instrument takes part, the chief theme is sung by solo violin, accompanied at first by oboe and clarinets, then by strings. After a short contrasting section the theme

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is sung by the first violins, supported by horns and embroidered by the solo instrument.

IV. Allegro energico e vivace, A minor, A major, 3-8. A dance of Spanish character. After three themes are introduced and developed in various tonalities, the pace slackens. Un poco tranquillo: the first theme of the first movement reappears for a moment, Andante con moto, A minor, 4-4. There is a return to A major, and the end is a peaceful song for solo violin lightly accompanied.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece was also played at a Symphony Concert, November 5, 1898. It was also played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille" (born at Bozen in 1861), a composer and teacher, who was a fellow-student with Strauss at Munich.

The following extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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DON JUAN (*zu Diego*).

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Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung.
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.

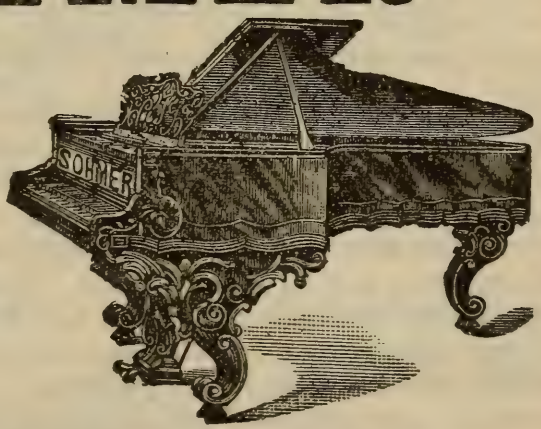
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Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tötlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson.*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying and pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634) to "Juan de Manara,"

*John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, al lthe women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."
("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which

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some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until, at the conclusion (fortissimo), the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess —— ——, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna

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scene in the Da Ponte–Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast, surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

*It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercingly dissonant trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

"In Italy," Overture for Orchestra, Op. 49 . Carl Goldmark

(Born at Keszthely, Hungary, May 18, 1830; now living in Vienna.)

Goldmark's overture, "In Italien," was produced at a Philharmonic Concert, led by Ernst Schuch, in Vienna on January 24, 1904. The first performance in America was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, December 3, 1904.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, tambourine, snare-drum, cymbals, triangle, harp, strings.

It is in the form of the old Italian overture. It begins with an allegro section, which is followed by a slow movement, after which the lively section is repeated.

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Langsam (Andante), 4-4. An expressive theme is sung by the oboes, accompanied by harp and muted strings. The second part of this section recalls in its mood the "Sankuntala" overture, and the divided strings and the harp, with the use of horns and wood-wind, give the coloring dear to Goldmark. This section ends with a repetition of the first motive, sung originally by the oboes.

A crescendo in the form of an organ-point on the dominant G leads to a repetition of the Allegro con fuoco, but in the course of this Allegro there are reminiscences of the motives of the slow section, which are combined with the two themes of the Allegro.

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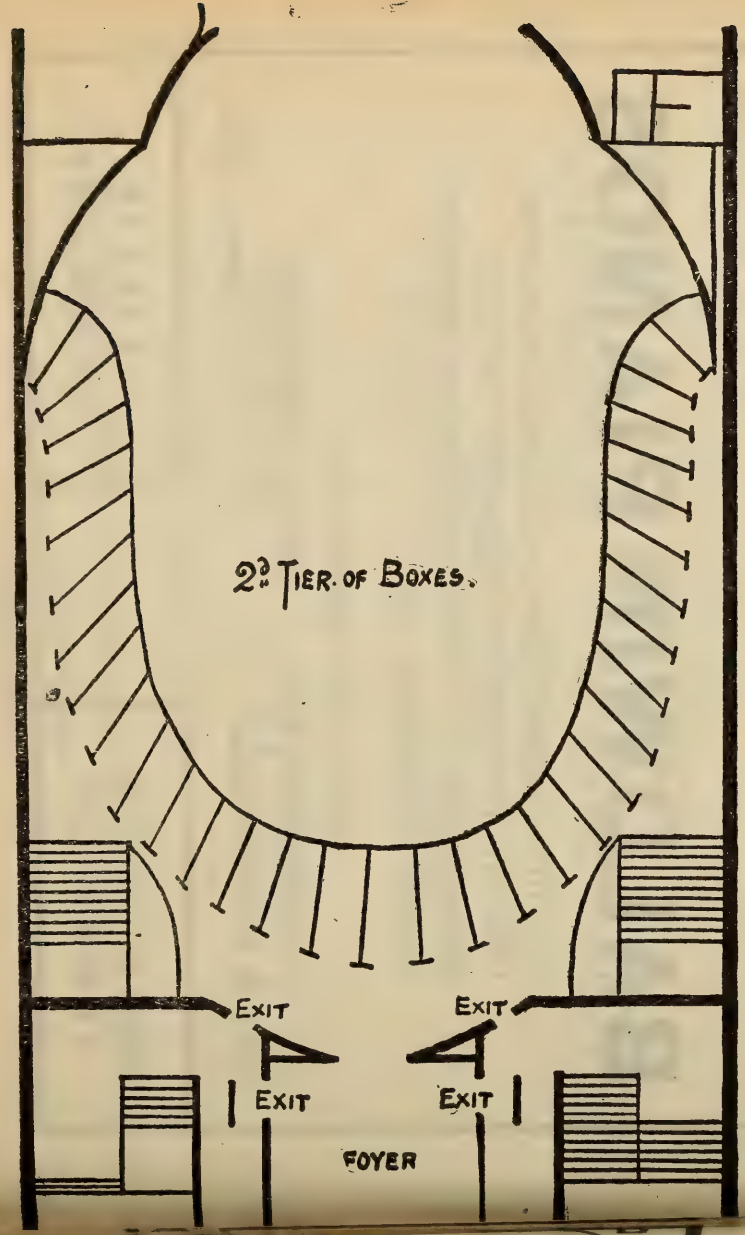
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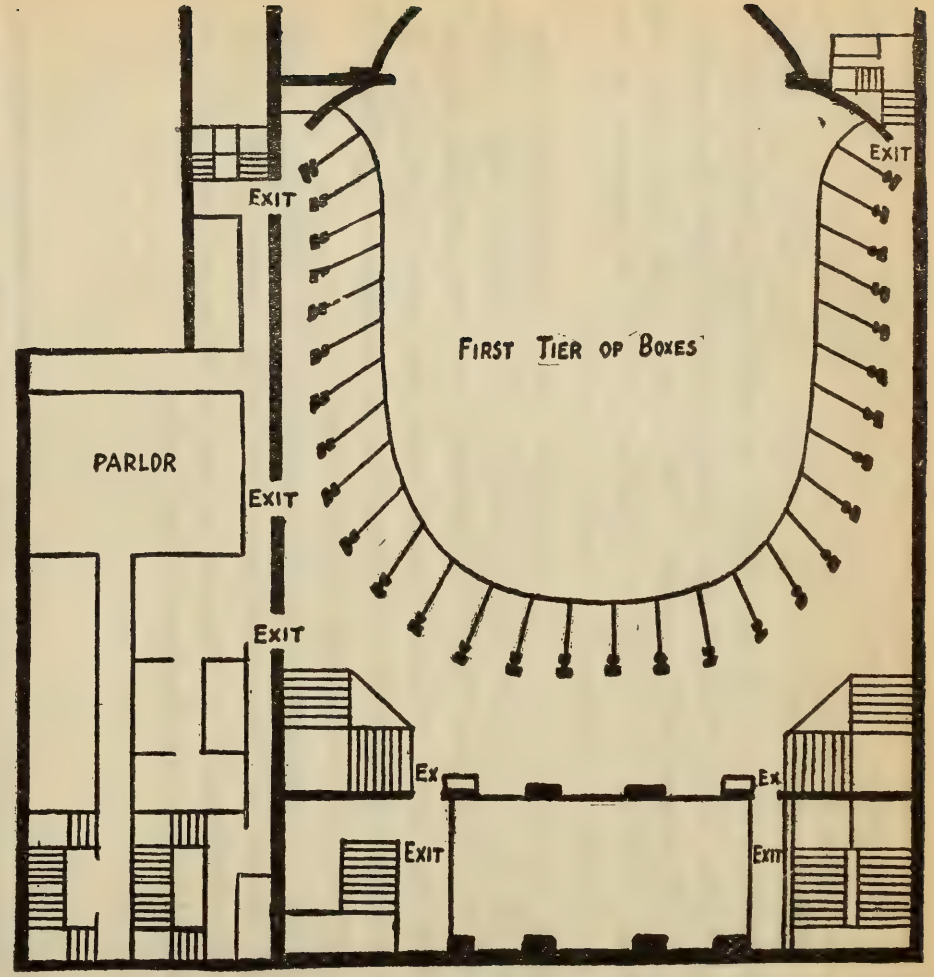
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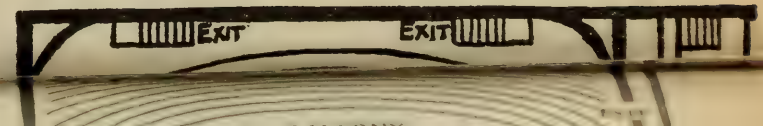
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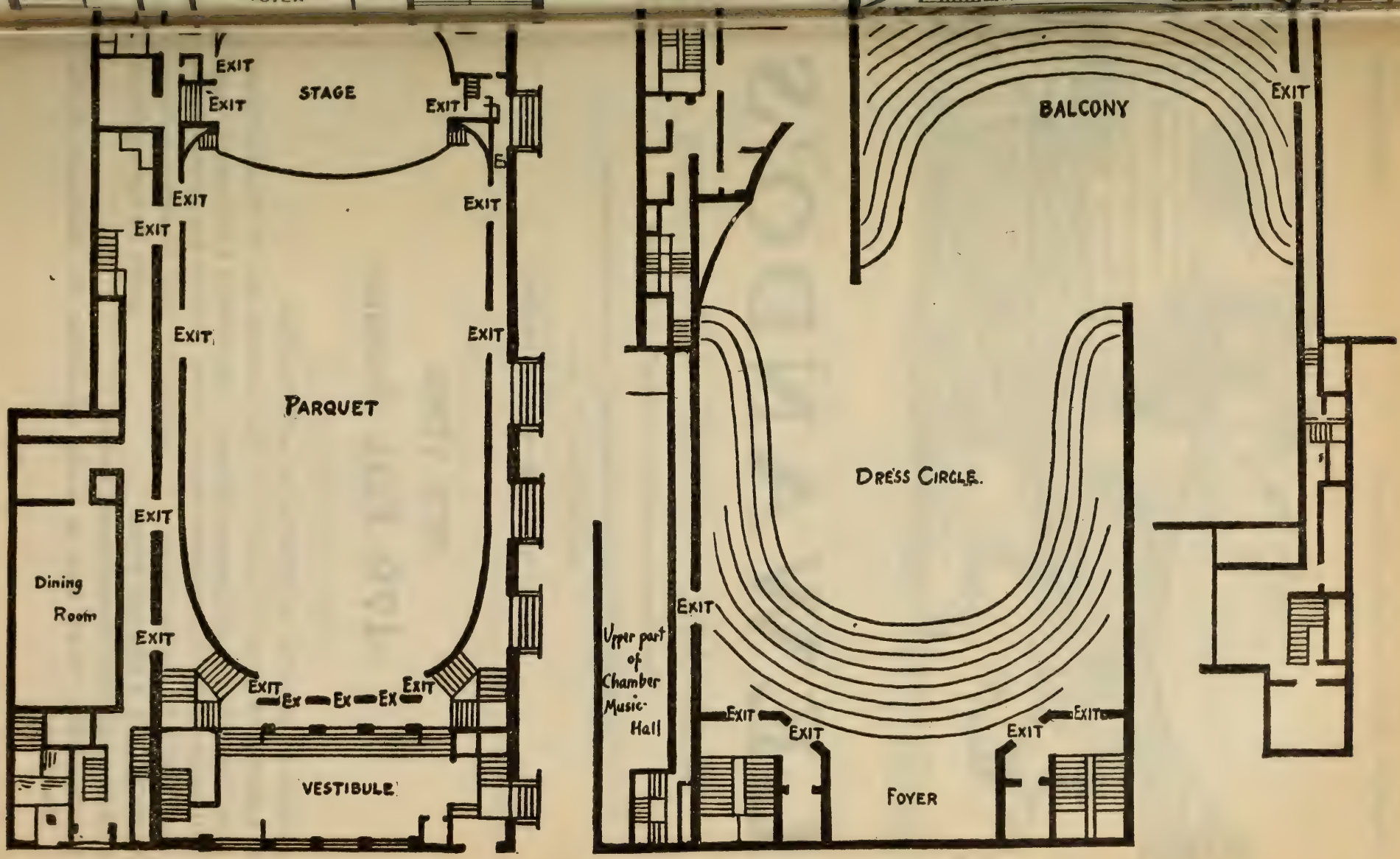
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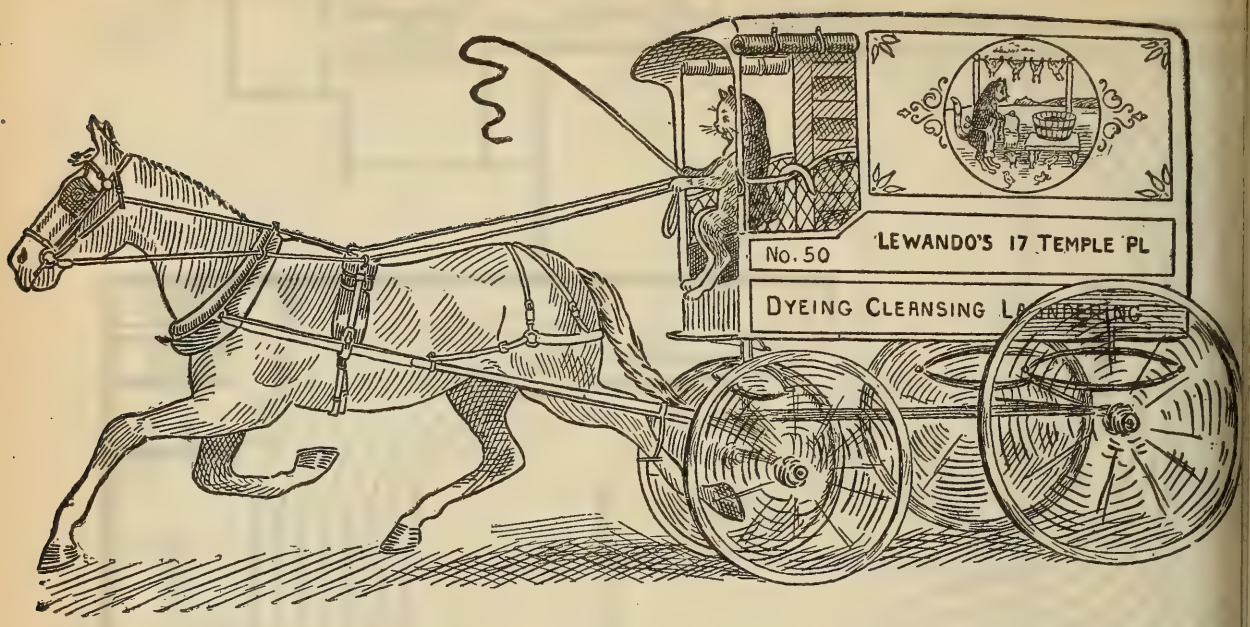

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FOURTH MATINEE,

SATURDAY AFTERNOON, FEBRUARY 18,

AT 2.30 PRECISELY.

PROGRAMME.

Cornelius . . Overture to the Opera, "The Barber of Bagdad"

d'Albert . . Pianoforte Concerto in E major (in one movement), No. 2, Op. 12. First time

Weber "Invitation to the Dance," Rondo Brillant
(Orchestrated by HECTOR BERLIOZ.)

Rimsky-Korsakoff . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

SOLOIST:

Mr. EUGEN d'ALBERT.

The Pianoforte is a Knabe.

There will be an intermission of ten minutes before the symphonic suite.

Overture to "The Barber of Bagdad" . . Peter Cornelius

(Born at Mainz, December 24, 1824; died at Mainz, October 24, 1874.)

The overture in D major—the one played at this concert—begins Allegretto molto, 6-8, with the bombastic announcement by the Barber of his name (brass and bassoons), and to this is added a fragment of the Barber's patter-song, in which he gives his qualifications:—

Bin Akademiker,
Doktor und Chemiker,
Bin Mathematiker
Und Arithmetiker,
Bin auch Grammatiker,
Sowie Aesthetiker;
Feiner Rhetoriker,
Grosser Historiker,
Astrolog, Philolog,
Physiker, Geolog,

and so on, till he concludes with

Bin ein athletisches,
Tief theoretisches,
Musterhaft praktisches,
Autodidaktisches
Gesammtgenie!

For this Barber is our old friend in "The Thousand Nights and a Night": the "ancient man, past his ninetieth year; swart of face, white of beard, and hoar of eyebrows; lop-eared and proboscis-nosed, with a vacant, silly and conceited expression of countenance." Cornelius based his libretto on the "Tale of the Tailor," the fourth story in that marvellous cycle, "The Hunchback's Tale." Sir Richard F. Burton in his English version does not represent him as one of the resounding name, Abul Hassan Ali Ebn Bekar; his Barber gives the names of his six brothers, and then adds, "and the seventh is famous as Al-Sámit, the Silent man, and this is my noble self!" The text on which Cornelius founded his patter-song was Englished by Burton as follows: "Allah hath bounteously bestowed on thee a Barber, who is an astrologer, one learned in alchemy and white magic; syntax, gram-

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mar, and lexicology; the arts of logic, rhetoric, and elocution; mathematics, arithmetic, and algebra; astronomy, astromancy and geometry; theology, the traditions of the Apostle and the Commentaries on the Koran. Furthermore I have read books galore and digested them and have had experience of affairs and comprehended them. In short I have learned the theorick and the practick of all the arts and sciences. I know everything of them by rote and I am a past master *in totâ re scibili.*"

It may here be said that Cornelius changed the original story in several ways. In his version, Bostana, the confidante of Margiana, who is the daughter of the Cadi and the young woman loved so passionately, recommends the Barber to the young man; in the original the young man sends his page to the bazar for a barber, "a discreet fellow and one not inclined to meddling or impertinent curiosity or likely to split my head with his excessive talk." In the libretto the Caliph enters the Cadi's house to learn the cause of the tumult. He soon learns the true condition of affairs, intercedes in behalf of the lovers, and takes the Barber into his service. In the original the Barber is the cause of all the young man's troubles, and, when he finally tries to get him away from the Cadi's house in a chest, the young man,—Nureddin, as Cornelius calls him,—dreading his everlasting chatter, opens the chest, throws himself to the ground, and thus breaks his leg. The bore finally forces him to leave Bagdad, and Nureddin travels far and wide to be rid of him. At last he comes across him in a certain city of China, and the two are connected with the famous intrigue that follows the supposed death of the hunchback. As for the Barber, he becomes barber-surgeon of state to the king of China and one of his cupbearers.

After the excerpt from the patter-song a short crescendo leads to a repetition of initial phrase and patter excerpt. The latter is taken up fortissimo and developed by the whole orchestra. This exordium is followed by an Andante, non troppo lento, in D major, later in B-flat major, 9-8. Phrases in the wood-wind are answered by first violins, and there is then a tuneful cantilena (wood-wind), the song wherein Nureddin in delirium calls on Margiana, "Komm deine Blumen zu begiessen! O Margiana!" A passage poco stringendo, 3-4, leads to a return of the cantilena in clarinet and horn. The confidante, Bostana, enters, più moto, with a chromatic clattering in oboes and clarinets, which is interrupted by staccato chords in the strings and horns. This passage leads to the main body of the overture.

The main body, Allegro molto con brio, D major, 6-8, opens with the first theme, derived from the scene in the opera in which Bostana and Nureddin sing in canon fashion, and the confidante assures him that Margiana will receive him. This theme is developed at great length and with shifting rhythms. During the development contractions of the Barber motive are interjected. It was long thought that the second theme, a melodious cantilena, was not to be found in the thematic material of the opera itself; it was not in the original score, but it was taken by Cornelius from the addition to the "Rose-scene," "Rose, dein selig Wort lass in der Brust uns glühn," mentioned by him in the letter to Liszt quoted above. This theme begins in A major, but the tonality is not long determined; there is a sudden change to C major, and the melody is sung by oboe, clarinet, and trumpet. The development is continued with varying instrumentation against harp arpeggios and

tremulous strings. The rhythm is 4-4, interspersed now and then with measures in 5-4. The patter-song of the introduction appears, and is developed. The "Rose" cantilena is now sung in D major by violins and horns over tremulous harmonies in the other strings, sustained chords in the trombones, while the first theme, the canon scene, is used contrapuntally in the wood-wind. The slow melody passes into the wind instruments, and the contrapuntal first theme into the strings. There is a coda, con fuoco, on the first theme, but strains from the second are heard at intervals.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, triangle, cymbals, harp, strings.

"Der Barbier von Bagdad" was performed for the first time in America, January 3, 1890, at the Metropolitan Opera House, New York: Nureddin, Paul Kalisch; Caliph, Joseph Beck; Cadi, Wilhelm Sedlmayer; the Barber, Emil Fischer; Margiana, Sophie Traubmann; Bostana, Charlotte Huhn. Mr. Seidl, who prepared the performance, was sick, and Mr. Walter Damrosch conducted the opening night.

The first performance of the overture in Boston was at a concert of the Symphony Orchestra, October 27, 1888.

A trio, and baritone solo and finale from the opera were produced here at a Cecilia concert, May 10, 1888. The singers of the trio were Miss Vorn (*sic*) Holz, Miss Alice R. Moore, and Mr. George J. Parker.

THE FEBRUARY

CENTURY

(Midwinter Number)

CONTAINS A RICHLY
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THE BOSTON
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By RICHARD ALDRICH

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The February Century Magazine

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The baritone was Mr. Gardner S. Lamson. The translation and accompaniment for two pianos were made by Arthur Weld.

The scene, "Slumber holds him fast," was produced here at an Apollo Club concert, February 11, 1891, Mr. G. J. Parker tenor.

The love duet from the second act was sung for the first time in America at the Worcester Festival of 1888, on September 27, by Giula Valda and Max Alvary.

Cornelius gave an account of the first performance of "The Barber of Bagdad," at Weimar, in a letter to his sister Susanne: "My work was given to a full house, and there was no other work given.* The performance was excellent, admirable, when you consider the difficulties of the work. An opposition hitherto unknown in the annals of Weimar hissed persistently from the beginning against the applause. This opposition was prepared, well organized and divided for the purpose. It narrowed the humor of the comedians, but it had no harmful influence over the excellence of the performance. At the end there was a row for ten minutes. The Grand Duke kept applauding, but the hissers, too, kept on. At last Liszt and the whole orchestra applauded. Mrs. von Milde pulled me out on the stage. Dear Susanne, from now on I am an artist, who will be known in wider circles."

Concerto in E major, No. 2, for Pianoforte and Orchestra, Op. 12 Eugen d'Albert

(Born at Glasgow, April 10, 1864; now living at Berlin.)

This concerto was composed in the summer of 1892, the summer that saw the completion of his opera, "The Ruby,"† and also the composition of his string quartet and pianoforte sonata. It was then an-

*At the Metropolitan, New York, a ballet, "Die Puppenfee," music by Joseph Bayer, was performed as an after piece.

†"The Ruby" was produced at Carlsruhe, October 12, 1893.

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nounced that the work would be produced in Berlin with Mme. Teresa d'Albert-Carreño as pianist, and she did play it in Berlin, with her husband as conductor, at a Philharmonic Concert, January 9, 1893, but the first performance was in Bremen, where Mr. d'Albert played it November 29, 1892.

The concerto is in four sections, but it is best described as a concerto in one movement, for the sections are divided only by slight pauses, and they are bound together by the identity of the themes, which, however, present in these sections a varied rhythmic appearance.

Lebhaft (Allegro), E major, 4-4. The full orchestra begins with the first and jubilant theme. The pianoforte enters in the fifth measure with a second one, also of a joyous nature. These are the fundamental themes of the concerto. A song theme is added, which is sung alternately by orchestra and pianoforte. They develop it and lead back to the first motive, now in G-sharp minor, to which the pianoforte answers with the second motive, B major. There is development as before, until the song theme in the orchestra leads to a new theme for the pianoforte, "a little quieter and with great expression." This motive is then sung by the clarinet, later by the violas, until a false cadence leads to the first motive (wind instruments, *marcato*). The pace grows constantly faster. The first theme is counterpointed by the second, and there is a powerful crescendo, which concludes in F-sharp minor. The song motive is sung by the horn accompanied by strings *sul ponticello* and by the pianoforte with chord passages. The horns bring back the first motive, *piano*, the strings answer with the second.

Langsam, G major, 3-4. The movement opens with a broad cantilena, to which the strings oppose a motive, the second, which is repeated by the pianoforte "con grazia." After modulations, D major, F major, A-flat major, A major, the tonality of D major is established, and the strings play in unison a theme, the third in this section, which is repeated by pianoforte. The second theme returns, accompanied by figures in the solo instruments, then the first theme returns (horns, then oboe and strings), and finally the third theme (flute, horn, and 'cellos). A false cadence leads to the next section.

Sehr lebhaft. This section has a scherzo character. The themes are rhythmic transformations of preceding motives. At the end of the scherzo a short tutti leads to E major. The first two themes of the first section are used, and after episodic treatment of other preceding themes there is a crescendo, which ends in a triumphant manner with the unison theme of the second section (full orchestra) and the first theme of the concerto (pianoforte).

This analysis is based on a sketch prepared by the composer for the programme-books of the Philharmonic Orchestra Concerts, Berlin (January 9, 1899—November 28, 1904).

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. The concerto is dedicated to Mme. Pauline Erdmannsdörfer-Fichtner.*

*She was born (Vienna, June 28, 1847) Pauline Oprawill, but she took the name of her adoptive father, Fichtner. In 1870–71 she studied with Liszt, and in 1874 married Max Erdmannsdörfer, a celebrated conductor (born at Nuremberg, June 14, 1848). She was known in European cities as an accomplished pianist, and was made court pianist at Weimar and at Darmstadt. She taught at Munich with much success.

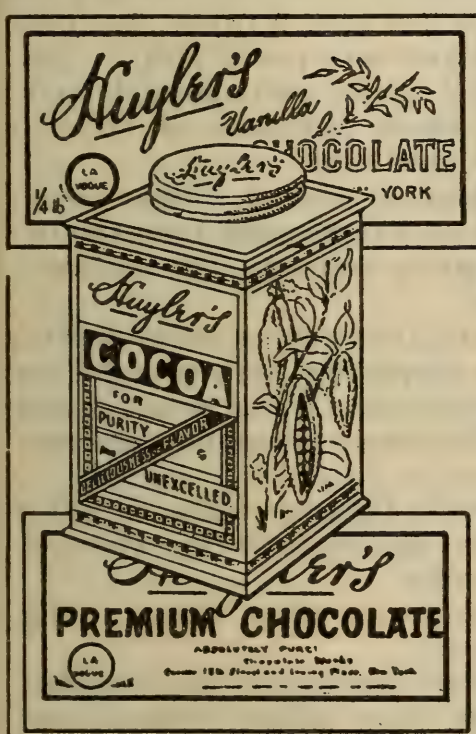
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"Invitation to the Dance," Op. 65 . . Carl Maria von Weber

(Scored for orchestra by Hector Berlioz.)

(Weber born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826. Berlioz born at la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869.)

"Aufforderung zum Tanze," rondo brillant for the pianoforte, was composed at Klein-Hosterwitz, near Pillnitz, and the autograph manuscript bears the date July 28, 1819. Weber's diary tells us that the work was fully sketched July 23, and completed on the 28th. It is dedicated to "his Caroline."* Weber's wife gave F. W. Jähns curious information about the programme of the opening movement, the moderato. According to her story, when her husband first played the rondo to her, he described the measures of the moderato: "First approach of the dancer (measures 1–5); evasive reply of the lady (5–9); his more urgent invitation (9–13) (the short appoggiatura C and the long A-flat are here especially significant); her present acceptance of his proposal (13–16); now they talk together; he begins (17–19); she answers (19–21); he with more passionate expression (21–23); she still more warmly agreeing (23–25); now there's dancing! his direct address with reference to it (25–27); her answer (27–29); their coming together (29–31), they take their position; awaiting the beginning of the dance (31–35); the dance; Finale, her thanks, his answer,—stillness." Both Ambros and Riehl have written glowingly about this dance "which symbolizes the dance as a poetic idea." Ambros finds in it all that is poetic, chivalric, tender, and agreeably spirited. The "Invitation" changed the whole character of German dance music, they say, and raised it to a higher level.

From a sketch owned by Jähns it seems as though Weber began composition with the section in F minor, and then wrote from the beginning of the Allegro vivace to this F minor section. The work was published toward the end of July, 1821.

There have been many arrangements of the rondo, from orchestral version to transcription for zither. The rondo has been arranged for soprano voice and pianoforte,—with Italian text, "Vieni, o cara," and with German text, "Hörst du nicht." The more conspicuous arrangements are these:—

I. For pianoforte solo by Adolph Henselt, for concert use, in which the pianoforte is treated in a larger and more modern style than Weber's.

II. For grand orchestra by Hector Berlioz.

III. For two pianofortes, eight hands, by Otto Dresel. This version was popular in Boston in the sixties.

IV. For pianoforte solo, with arabesques for concert performance, by Carl Tausig. Tausig's harmonies are often unlike Weber's, and in the figuration of certain passages Weber's ideas are overloaded with embroidery. The moderato coda is omitted.

V. For grand orchestra by Felix Weingartner. To quote his own words: "The so manifoldly complex and expressive apparatus of the orchestra directly challenges us to bring Weber's themes, which stand *side by side* over and over again, into a more intimate relation *to* one another, to let the separate motives 'invite' one another 'to the dance,'

*Caroline Brandt, Weber's wife, was born at Bonn, November 19, 1796. She died at Dresden, February 23, 1852. She was a distinguished ingénue in opera and drama at Prague, but she left the stage when Weber married her, in 1817, and entered on his duties as conductor at the Dresden Royal Opera House.

until they all whirl together in an artistically graceful measure; that is, to treat Weber's wholly homophonic piece polyphonically, while completely preserving the melody, and work it up to a climax in a combination of all its motives." This version was played here at Symphony Concerts, March 13 and October 30, 1897.

Weber's rondo is in D-flat. It begins with a moderato, 3-4; the dance is an Allegro vivace in waltz time; and there is a moderato coda.

Berlioz made his transcription in 1841 for a performance of "Der Freischütz" at the Paris Opéra.

I had just got back, said Berlioz, from this long peregrination in Germany, when Mr. Pillet, director of the Opéra, formed the project of mounting the "Freischütz." But the musical numbers in this work are preceded and followed by prose dialogue, as in our opéra-comiques, and as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. Mr. Pillet proposed this task to me.

"I don't think," I answered him, "that the recitatives you wish ought to be added to the 'Freischütz'; still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his masterpiece, I accept your offer; but on one condition: the 'Freischütz' shall be given absolutely as it stands without changing anything either in the libretto or the music."

"That is just what I intend to do," replied Mr. Pillet; "do you think me the man to renew the scandals of 'Robin des Bois'*?"

"Very well. In that case, I'll set to work."

They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the "Invitation à la valse," and scored that remaining piece for orchestra.

"Der Freischütz," French text by Emilien Pacini and Hector Berlioz, was produced at the Paris Opéra, June 7, 1841. Agathe, Mme. Stoltz; Annette, Miss Nau; Max, Marié; Gaspard, Bouché; Kilian, Massol; Kouno, Prévost.

Berlioz's transcription was introduced into the performance of Weber's "Euryanthe" at the Théâtre Lyrique, Paris, September 1, 1857.

The transcription is in D major. In the moderato the 'cellos invite, and the wood-wind responds. The piece is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, four bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, kettledrums, two harps, strings.

The piece was played in Boston as early as October 22, 1853.

The February *Century* (midwinter number), just published, contains an interesting article on "The Boston Symphony Orchestra and its Founder," by Mr. Richard Aldrich, the music critic of the New York *Times*. This article is the first comprehensive and authoritative account of the establishment and work of the organization. The article is richly illustrated with portraits of Mr. H. L. Higginson, the conductors of the orchestra, and pictures by Mr. Sigismund Ivanowski.

*Such was the name of an outrageously "mutilated, vulgarized, tortured, and insulted" version of "Der Freischütz," arranged with words by Castil-Blaze and Sauvage, and produced at the Odéon, December 7, 1824.

"Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; now living in St. Petersburg.)

This suite was published in 1889.

The first performance of the suite in Boston was at a Symphony Concert on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, had sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze§ Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajíb, son of Khazíb; for the magnetic mountain which shipwrecked Sinbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of

*This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

†Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár, and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

§"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been striken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

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PIANOS

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling arpeggio figure, the Wave motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo 'cello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar†-Prince.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrísi, Al-Kazwíni, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

†The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule

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in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall, The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

†The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sinbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins";

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajíb in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajíb continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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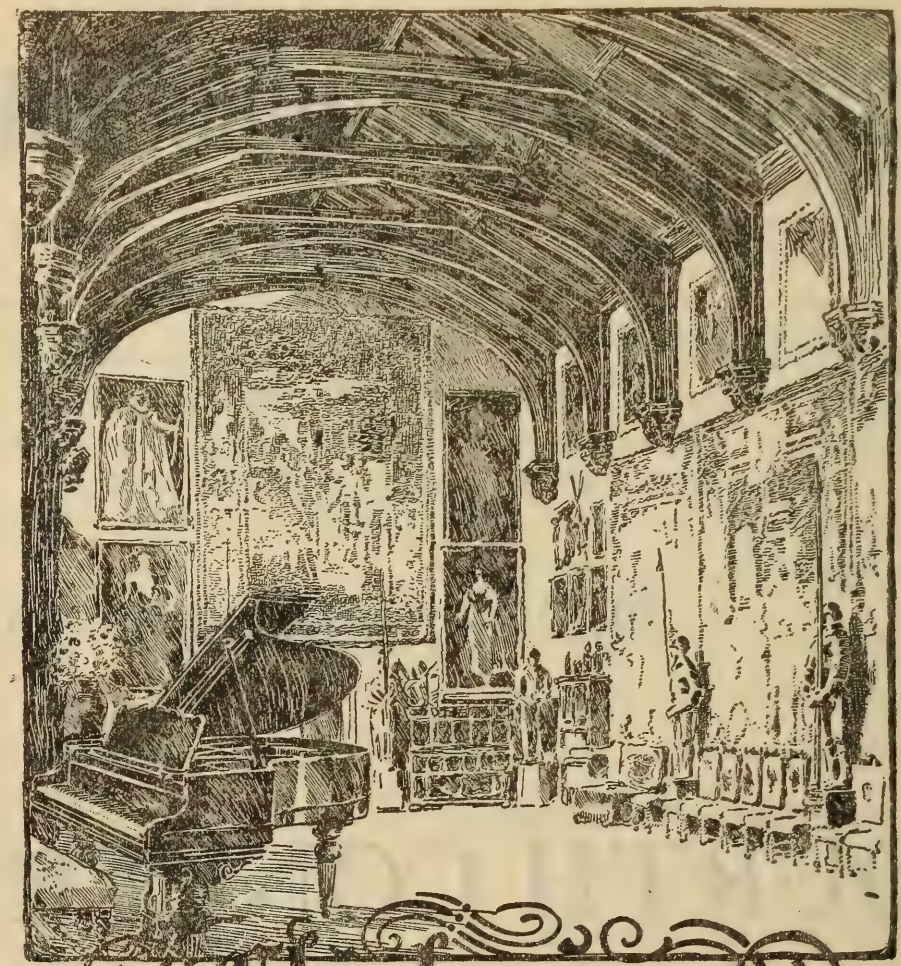
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SYMPHONY IN G MAJOR, "OXFORD" JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31(?), 1732; died at Vienna, May 31, 1809.)

This symphony is marked "Letter Q" in the catalogue of the London Philharmonic Society; No. 9 in the Peters edition; No. 2 in the edition of Rieter-Biedermann; No. 31 in Sieber's edition; No. 11 in La Duc's; No. 20 in the Library of the Paris Conservatory.

It is called the "Oxford" because it was performed at the second concert (July 7, 1791) of the three given while Haydn was at Oxford, England, to receive his degree of Mus. Doc. from the University.

The concert began at 7 P.M. The programme was a long one. Handel's overture to "Samson"; aria, "So much Beauty," from Handel's "Esther," sung by Master Mutlow*; a violoncello concerto played by Mr. Sperati; aria, "Quel desir che amor un dì," by Storace, sung by Sgra. Storace; a chorus from Handel's "Alexander's Feast," made up the first part. The second opened with a symphony (MS.) by Haydn, "expressly intended for this concert." An aria from Handel's "Saul," sung by Sig. David; a violin concerto by Master Clement and played by the youthful composer; Mengozzi's aria, "Donna chi vuol vedere," sung by Mr. Kelly; Purcell's "From Silent Shades and the Elysium Groves," sung by Sgra. Storace; the hailstone chorus from Handel's "Israel in Egypt"; and a glee sung by Kelly, Webb, and Bellamy, made up the second part. There was an attempt to shorten this part,

*This Oxford singing-boy took the place of the famous and beautiful soprano, Anna Maria Crouch (1763–1805), who fell dangerously sick at Henley on her way to Oxford. Anna Selina Storace (1766–1817) was the daughter of an Italian double-bass player at London and the sister of Stephen Storace, the composer. She studied in London, and then at Venice with Sacchini. She sang in Italy from 1780 to 1782, went to Vienna in 1784, created there the part of Susanna in Mozart's "Marriage of Figaro" (1786), returned to London and left the stage in 1808. Giacomo David (born Davide), born at Presezzo in 1750, was a distinguished tenor in Italy as early as 1770. He sang for the last time in Genoa in 1811, and died at Bergamo in 1830. Michael Kelly, composer, singer, and manager, was born at Dublin in 1762. He studied there and at Naples. He sang in Italy and at Vienna, created the parts of Don Basilio and Don Curzio in Mozart's "Marriage of Figaro." He died at Margate in 1826. His "Reminiscences" (1826), a book of most entertaining gossip, is said to have been written by Theodore Hook. Clement afterward became a celebrated virtuoso, and was the first to play Beethoven's violin concerto. The Bellamy who took part in the glee was probably Richard Bellamy (1743–1813), one of the best basses of his day and a composer of church music, glees, and other works.

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but the students, "gentlemen of the square cap," would not hear of it. The third part included an aria, "Whither, my Love," sung by Sgra. Storace; a concertante by Pleyel, played by Cramer, Dance, Patria, Sperati; an aria by Sarti, sung by Sig. David; Handel's "Let the Bright Seraphim," from "Samson," sung by Sgra. Storace; and a chorus from the same oratorio.

In spite of the words "expressly intended for this concert," it is not probable that this symphony was composed for the occasion, but we do not know whether it had been played before in public. Leopold Schmidt, in his "Joseph Haydn" (Berlin, 1898), says that the symphony had been played, and that the trumpets and drums were added later by the composer, but he cites no authority for this statement. Some say it was probably written about 1788. We are told that Haydn intended to have the work, "one of his favorite compositions," performed at the first Oxford concert, July 6, but he arrived too late for rehearsal, and one that was already familiar was played. Cramer was the "leader," Dr. Hayes was the chief conductor. Haydn sat on the organ bench, and it is said indicated the *tempi*. At the rehearsal for the second concert Haydn conducted the "Oxford" symphony. The *Morning Chronicle* in its report said "a more wonderful composition never was heard. The applause given to Haydn, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise." Haydn was much pleased with the orchestra.

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement opens with an introduction, Adagio, G major, 3-4. The introductory melodic thought is not developed. The main body of the movement, Allegro spiritoso, G major, 3-4, begins with the first theme, a quiet thesis in the strings, and a loud antithesis in full orchestra. (Some regard this theme as two themes in reality.) This theme is followed by subsidiary passage-work. The theme returns in first violins and flute, and is developed at greater length. It comes again, still in the tonic, in the violins against a counter-figure in the oboes, and there is a new version of the subsidiary. This leads into what some regard a second theme, and what others prefer to name a short conclusion theme. The free fantasia is long for Haydn; and it is at times elaborate in imitative counterpoint. The recapitulation

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is much more developed than the first part, and there is a rather long coda.

The second movement, Adagio, D major, 2-4, begins with a long melody for violins, which is afterward taken up by the flute. The second portion of the movement is in D minor. This theme is interrupted by a gentle episode for wind instruments; the theme is repeated, then the major theme returns, and a major version of the second theme appears near the end as a coda.

The third movement, Menuetto, Allegretto, G major, 3-4, is the regular symphonic minuet of Haydn's day. The trio is in the tonic.

The fourth movement, Presto, G major, 2-4, is a rondo on two dance themes, which are not strongly contrasted. There is elaborate working out in the middle section.

The history of musical degrees at Oxford and Cambridge has been characterized as "consistently anomalous and obscure." The holders were not recognized as on the same level as the ordinary graduates; they were never asked to reside, and until after the middle of the nineteenth century there were no formal examinations instituted, but applicants had to submit some kind of an exercise. The Doctorate was at first of a vaguely honorary character. The first Oxford Mus. Doc. of whom there is exact knowledge was Robert Fairfax, or Fayrfax (1470?–1529 or 1530). He was given his degree in 1511, having received a similar degree at Cambridge in 1501 or 1502; but he probably was not the first. The holders were not expected to teach, even as a matter of form. "The 'exercise' seems at first," according to Mr. Ernest Walker, "to have been regarded not so much as a test of the candidates' qualifications as an element in the music that formed part of the ceremonies at the University 'Act' and on other public occasions. The



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'Music Act,' however, existed to some extent independently of degree exercises."

The Oxford concerts were held in the Sheldonian Theatre, built by Sir Christopher Wren in 1664–69 after the model of the Marcellus Theatre at Rome. The chorus was strengthened by singers from London, Windsor, Litchfield, Worcester, and other places. The most famous solo singers were engaged, and the orchestra was made up of virtuosos and the best routine players from London. The works that were crowned were performed usually at the second concert.

The degree of Mus. Doc. *honoris causa* was not frequently given. In 1789 Friedrich Hartmann* Graf (1727–95), chapelmaster at Augsburg, received it. The fee demanded was one hundred guineas when the degree was not *honoris causa*. Hawkins said in his History of Music (1776), "This degree is not much sought after nowadays," and Handel, asked why he did not accept the diploma offered to him at Oxford in 1733, replied: "Vat de dyfil I trow my money away for dat de blockhead wish? I no vant." Chrysander, in his Life of Handel, referring to this story, published in "A, B, C, Dario Musico" (Bath, 1780), says that the fee need not have alarmed the composer, for the degree *honoris causa* was given without charge. Haydn entered in his notebook: "I had to pay one and a half guineas for the bell peals at Oxforth (*sic*) when I received the doctor's degree and half a guinea for the robe. The journey cost six guineas."

Haydn gave a full account of the festivities at Oxford in a letter to Mariânne von Genzinger, and sent it to her by Joseph Diettenhofer, a pianist and composer, who was going back to Vienna. This letter unfortunately is lost. He was persuaded by his London friends, among them Dr. Burney, to take the degree, which was on the morn-

* Not Hermann, as Fétis has it. The family name is spelled "Graff" by certain biographers, but Gerber, a contemporary and fellow-countryman, gives only one *f*.



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ing of July 8 in the crowded Sheldonian Theatre "voluntarily and liberally" conferred on him. At the concert given that evening Haydn was in his Doctor's clothes, black silk gown and cap. The *Public Advertiser* of July 12 said: "They [the spectators] were in excellent humor; and when Haydn appeared, and, grateful for the applause he received, seized hold of and displayed the gown he wore as a mark of the honor that had in the morning been conferred on him, the silent emphasis with which he thus expressed his feelings, met with an unanimous and loud clapping."

This entry is in the Oxford "Catalogue of All Graduates": "Haydn (Joseph, Composer to his Serene Highness the Prince of Eszterhazy [*sic*]) cr. D. Mus. July 8, 1791." No diploma was made out. An "Act of Convocation" was entered in the Register: "Die Veneris octavo die mensis Julii anno Dom. 1791 causa Convocationis erat ut . . . grata celebraretur publicorum Benefactorum Commemoratio . . . et ut alia negotia academica peragentur . . . Proponente . . . Domino Vice Cancellario placuit venerabili coetui ut celeberrimus et in re musica peritissimus vir Josephus Haydn ad Gradum Doctoris in Musica honoris causa admitteretur." Haydn afterward sent the University, as his exercise, a *canon cancrizans a tre** on the words, "Thy voice, O Harmony, is divine." The music was afterwards used for the first of the Ten Commandments. He set all the Commandments in canon form during his stay in London.

Music was not held in honor by all Oxonians in the eighteenth century. "Reliquiae Hearnianae: The Remains of T. Hearne, M.A.," first published in 1857, bear curious testimony to this fact. The eminent antiquarian, Thomas Hearne (1678–1735), was educated at

*A canon by retrogression for three voices; entitled *cancrizans* on account of the crab-like motion.

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Edmund Hall, Oxford, and was assistant librarian of the Bodleian Library. In these Memoirs Hearne declares that Handel was invited by the Vice-Chancellor of the University to give concerts at Oxford. Hearne's language had often the bluntness and the coarseness of old antiquarian disputants.

"1733, July 5.—One Handel, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in musick this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested him so to do, and as an encouragement, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day, at 5*s.* a ticket. This performance began a little after 5 o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. The Vice-Chancellor is much blamed for it. In this, however, he is to be commended for reviving our Acts, which ought to be annual, which might easily be brought about, provided the statutes were strictly follow'd, and all such innovations (which exhaust gentlemen's pockets and are incentives to lewdness) were hindered."

"July 6.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell (*sic*) and (his lowsy crew) a great number of forreign fidlers, they went to Abbington, and yesterday began to act there, at which were present many gownsmen from Oxford.

"July 8.—Half an hour after 5 o'clock, yesterday in the afternoon, was another performance, at 5*s.* a ticket, in the Theater by Mr. Handel for his own benefit, continuing till about eight o'clock. *N.B.* His book (not worth 1*d.*) he sells for 1*s.*"

Victor Schoelcher, quoting this in his Life of Handel, adds a quotation from Molière's "Amphitryon": "Cet homme assurément n'aime pas la musique."*

*Sosie, afraid of Mercure, begins to sing.

MERCURE. Qui donc est ce coquin qui prend tant de licence
Que de chanter et m'étourdir ainsi?
Veut-il qu'à l'étriller ma main un peu s'applique?
SOSIE. Cet homme assurément n'aime pas la musique (act i., scene ii.).

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Contemporaneous pamphlets tell of Handel's deeds in Oxford.

"The Oxford Act, A.D. 1733, Thursday the 5th of July. About five o'clock the great Mr. Handel shew'd away with his 'Esther,' an oratorio, or sacred drama, to a very numerous audience, at five shillings a ticket. . . . Saturday the 7th: The Chevalier Handel very judiciously, forsooth, ordered out tickets for his 'Esther' this evening again. Some of the company that had found themselves but very scambingly entertained at our dry disputations, took it into their heads to try how a little fiddling would sit upon them. Such as cou'dn't attend before, squeezed in with as much alacrity as others strove to get out, so that e're his myrmidons cou'd gain their posts, he found that he had little likelihood to be at such a loss for a house as, once upon a time, folks say he was. So that notwithstanding the barbarous and inhuman combination of such a parcel of unconscionable chaps, he disposed, it seems, of most of his tickets, and had, as you may guess, a pretty mottley appearance into the bargain."

Tuesday, the 10th: "The company in the evening were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying, that truly it was his opinion that the theatre was erected for other guise purposes, than to be prostituted to a company of squeeking, bawling, outlandish singsters, let the agreeman be what it wou'd."

Another pamphlet is in the form of a ballad opera in which undergraduates complain that these solemnities run them into debt:—

"Thoughtless. In the next place, there's the furniture of my room procur'd me some tickets to hear that bewitching music, that cursed Handel, with his confounded oratorios; I wish him and his company had been yelling in the infernal shades below.

"Haughty. . . . I don't see what occasion we had for this Act, unless it was to ruin us all. It would have been much more prudent, I think, had it pass'd in the

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negative; for I am sure it has done more harm than good amongst us; no one has gain'd anything by it but Mr. Handel and his crew."

On the other hand, the *Gentleman's Magazine* for July, 1733, reported that "Athalia" was received at Oxford "with vast applause before an audience of 3,700 persons."

Schoelcher adds in a footnote: "To obtain a diploma, it is only necessary to write in a passable manner, a cantata for eight voices, provided always that you can add to the cantata a sum of one hundred guineas. This degree is not much sought after now-a-days." Schoelcher's Life of Handel was published in 1857. The copy from which quotations have here been made was given by the author to Churchill Babington, who enriched it with marginal notes. Babington underscored "passable" in the last quotation, and wrote in the margin as follows: "It is well known that the exercises for musical degrees used to be little better than merely passable, some scarcely that. But to obtain a degree now, something more is required." After mentioning that certain candidates for B. Mus. were required to write a fugue at the examination, he says: "I believe the same is done at Oxford by Sir F. Ouseley. If Schoelcher were to examine Sir F. Ouseley's 'Polycarp,' he would see what he would be likely to require. It was his *own exercise*." The Rev. Sir Frederick Arthur Gore Ouseley (1825–89) was made professor of music at Oxford in 1855. He was given the degree

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of Mus. Doc. the year before. In 1862 he instituted formal examinations for both degrees, "and regularized the hitherto very vague 'exercise.'" In 1890 the public performance of the Doctorate exercise was abolished. Mr. Ernest Walker, in a thorough article on "Degrees in Music," published in the new edition of Grove's Dictionary of Music and Musicians (1904), gives the present regulations for the D. Mus. degree: (1) "An exercise, being a secular or sacred cantata scored for a full orchestra. (2) Final examination, including Eight-part Harmony and Counterpoint, Original Composition, Instrumentation, and the History of the Art of Music." The fee for the D. Mus. degree is £32, 2s. Women are examined, and certificates are granted to them. The recipients of the degree, male or female, are absolutely non-residential. In academical rights they rank only just above undergraduates and below Bachelors of Arts. "And it is more than doubtful if they could have entrance to a ceremony announced as for 'graduates.'"

The father of EUGEN D'ALBERT—baptized Eugène François Charles d'Albert—was Charles d'Albert (1809–66), a German by birth, who was once widely known as a composer of dance music. He was also a teacher of dancing. He married an English woman at Newcastle-on-Tyne. The son at the age of twelve was elected Queen Victoria scholar at the National Training School of Music, London, and his teachers were Ernst Pauer, Prout, Stainer, and Arthur Sullivan. He played Schumann's pianoforte concerto at the first public concert of this institution (June 23, 1879), and his Concert Overture in C major was then performed. He played at important concerts in London in 1880 and 1881, and on October 24 of the latter year he played his first pianoforte concerto at a Richter concert. That same year he was elected Mendelssohn scholar. Richter took him to Vienna, where he studied, and in the spring of 1882 he played his first concerto at a Philharmonic concert in that city. He went back to England, but stayed there only a

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short time, for he had determined to make Germany his home. He studied with Liszt, and in 1882 was made court pianist to the Grand Duke of Weimar. He played in Berlin early in 1883, and then began the life of a wandering virtuoso, a life interrupted at times by periods devoted wholly to composition.

His chief works are as follows: OPERAS: "The Ruby" (Carlsruhe, 1893). "Ghismonda" (Dresden, 1895). "Gernot" (Mannheim, 1897). "Die Abreise" (Frankfort, 1898). "Cain" (Berlin, 1900). "The Improvisatore" (Berlin, 1902). "Tiefland" (Prague, 1903). Flauto Solo (not yet performed). VOCAL: "Der Mensch und das Leben," for six-part chorus and orchestra, Op. 14 (1893). "Seejung fräulein," scena for soprano and orchestra, Op. 15. "Wie wir die Natur erleben," Op. 24, for soprano solo and orchestra. "Venushymne," for tenor solo, chorus, and orchestra, Op. 26. "Zwei Lieder," with orchestra, Op. 25. Eight unaccompanied part-songs for male chorus, Op. 23; and many songs. INSTRUMENTAL: Symphony in F major, Op. 4. Overture to Grillparzer's "Esther," Op. 8 (1888). Two Concertos for pianoforte,—No. 1, in B minor, Op. 2; No. 2, in E major, Op. 12. Concerto for violoncello, Op. 20. String Quartet, No. 1, in A minor, Op. 70. String Quartet, No. 2, in E-flat, Op. 11. Pianoforte Sonata in F-sharp minor, Op. 10. Suite in D minor, for pianoforte, Op. 1. Piano pieces.

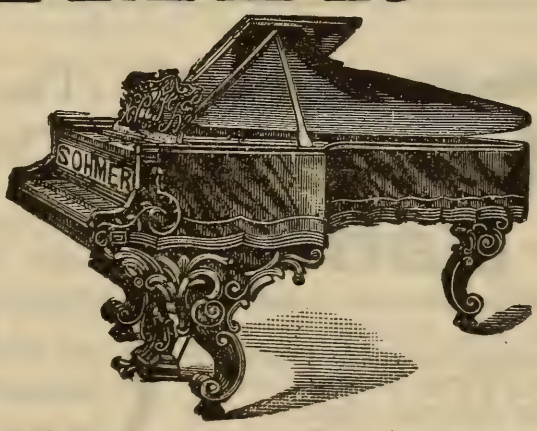
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Concerto in E major, No. 2, for Pianoforte and Orchestra, Op. 12 Eugen d'Albert

(Born at Glasgow, April 10, 1864; now living at Berlin.)

This concerto was composed in the summer of 1892, the summer that saw the completion of his opera, "The Ruby,"* and also the composition of his string quartet and pianoforte sonata. It was then announced that the work would be produced in Berlin with Mme. Teresa d'Albert-Carreño as pianist, and she did play it in Berlin, with her husband as conductor, at a Philharmonic Concert, January 9, 1893, but the first performance was in Bremen, where Mr. d'Albert played it November 29, 1892.

The concerto is in four sections, but it is best described as a concerto in one movement, for the sections are divided only by slight pauses, and they are bound together by the identity of the themes, which, however, present in these sections a varied rhythmic appearance.

Lebhaft (Allegro), E major, 4-4. The full orchestra begins with the first and jubilant theme. The pianoforte enters in the fifth measure with a second one, also of a joyous nature. These are the fundamental themes of the concerto. A song theme is added, which is sung alternately by orchestra and pianoforte. They develop it and lead back to the first motive, now in G-sharp minor, to which the pianoforte answers with the second motive, B major. There is development as before, until the song theme in the orchestra leads to a new theme for the pianoforte, "a little quieter and with great expression." This motive is then sung by the clarinet, later by the violas, until a false cadence leads to the first motive (wind instruments, *marcato*). The pace grows constantly faster. The first theme is counterpointed by the second, and there is a powerful crescendo, which concludes in

*"The Ruby" was produced at Carlsruhe, October 12, 1893.

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F-sharp minor. The song motive is sung by the horn accompanied by strings *sul ponticello* and by the pianoforte with chord passages. The horns bring back the first motive, *piano*, the strings answer with the second.

Langsam, G major, 3-4. The movement opens with a broad cantilena, to which the strings oppose a motive, the second, which is repeated by the pianoforte "con grazia." After modulations, D major, F major, A-flat major, A major, the tonality of D major is established, and the strings play in unison a theme, the third in this section, which is repeated by pianoforte. The second theme returns, accompanied by figures in the solo instruments, then the first theme returns (horns, then oboe and strings), and finally the third theme (flute, horn, and 'cellos). A false cadence leads to the next section.

Sehr lebhaft. This section has a scherzo character. The themes are rhythmic transformations of preceding motives. At the end of the scherzo a short tutti leads to E major. The first two themes of the first section are used, and after episodic treatment of other preceding themes there is a crescendo, which ends in a triumphant manner with the unison theme of the second section (full orchestra) and the first theme of the concerto (pianoforte).

This analysis is based on a sketch prepared by the composer for the programme-books of the Philharmonic Orchestra Concerts, Berlin (January 9, 1899—November 28, 1904).

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. The concerto is dedicated to Mme. Pauline Erdmannsdörfer-Fichtner.*

*She was born (Vienna, June 28, 1847) Pauline Oprawill, but she took the name of her adoptive father, Fichtner. In 1870–71 she studied with Liszt, and in 1874 married Max Erdmannsdörfer, a celebrated conductor (born at Nuremberg, June 14, 1848). She was known in European cities as an accomplished pianist, and was made court pianist at Weimar and at Darmstadt. She taught at Munich with much success.

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The February *Century* (midwinter number), just published, contains an interesting article on "The Boston Symphony Orchestra and its Founder," by Mr. Richard Aldrich, the music critic of the New York *Times*. This article is the first comprehensive and authoritative account of the establishment and work of the organization. The article is richly illustrated with portraits of Mr. H. L. Higginson, the conductors of the orchestra, and pictures by Mr. Sigismund Ivanowski.

CONCERTO IN A MINOR, FOR VIOLONCELLO AND ORCHESTRA, OP. 33.
ROBERT VOLKMANN

(Born at Lommatzsch, Saxony, April 6, 1815; died at Budapest, October 30, 1883.)

This concerto, the first of Volkmann's published works for orchestra, was written during the composer's sojourn in Vienna (1854–58). It was produced at Vienna on November 22, 1857, by the 'cellist, Carl Schlesinger, to whom it is dedicated, and it was afterward more widely known through the performances of the virtuoso, David Popper.

The concerto is in a single movement, which may be described as an enlarged sonata movement. There is no introduction: the 'cello begins with the chief theme, Allegro moderato, A minor, 4-4. A new

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theme, not unlike the first motive in Volkmann's String Quartet in A minor, Op. 9 (composed in 1847), follows. A 'cello recitative leads to the second, the song theme. After the chief thematic material is introduced,—there are several subsidiary themes in the course of the concerto,—the development begins, and it is elaborately carried out. The development breaks off with a fortissimo orchestral chord to make room, after a passionate 'cello recitative, Allegro vivace, for a poetic episode. The development is again resumed, and new musical features are presented, until, after a crescendo, the 'cello attacks a cadenza, and after a majestic tutti the concerto comes to a quiet end.

Volkmann wrote four cadenzas for this concerto. A cadenza by Popper or Klengel is usually used in performance.

OVERTURE TO "THE BARBER OF BAGDAD" . . PETER CORNELIUS

(Born at Mainz, December 24, 1824; died at Mainz, October 24, 1874.)

This overture is not the one composed originally for the opera and played at the first performance. This overture was composed long after the performance; it was orchestrated by Liszt, and it was not performed until after the death of Cornelius.

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"Der Barbier von Bagdad," a comic opera in two acts, libretto and music by Peter Cornelius, was produced at the Grand Ducal Court Theatre, Weimar, December 15, 1858. Liszt conducted. The cast was as follows: Margiana, Rosa von Milde; Bostana, Miss Wolf; Nureddin, Caspari; Caliph, von Milde; Cadi, Knopp; the Barber, Roth. The score of the opera is dedicated to Franz Liszt.

The opera failed dismally. There was an intrigue against Liszt and his musical views and tendencies rather than against the opera itself. Cornelius was an aggressive member of the "New German School," and Liszt was especially fond of him, and lost no opportunity of praising his musical talent. Some have thought that Dinglestedt,* the theatre director, jealous of Liszt, had something to do with the storm of disapproval that broke loose the night of the first performance of this opera. Liszt was so grieved and angered that he resigned immediately his position of Music Director at the Court. He began his service November 12, 1848, with a performance of the overture to "Tannhäuser."

The correspondence of Liszt contains references to the opera, the performance, and the revision. He wrote Alexander Ritter, December 4, 1856, that Cornelius was then at work on the opera, and on December

*Franz von Dinglestedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Court Theatre. He was successively teacher, librarian (Stuttgart, 1843) and theatre director (Munich, 1850; Weimar, 1857).

THE FEBRUARY

CENTURY

(Midwinter Number)

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7, 1857, that Cornelius would bring the completed work to Weimar at the end of the month. He wrote to the woman known to the world as "eine Freundin," June 26, 1858, that the work had been "très heureusement achevé." After the performance he wrote to Felix Dräseke on January 12, 1859, about his opera "Sigurd": "Under present existing circumstances, which on my side are *passive* and *negative*, as I intimated to you after the performance of Cornelius's opera, there is no prospect of putting 'Sigurd'* on the boards at present," and he afterward referred to "the local miseries and crass improprieties" at Weimar.

On August 23, 1859, he wrote to Cornelius: "Apropos of operas, how are you getting on with the 'Barber' and the publication of the piano edition? . . . Don't delay too long, dearest friend—and believe me when I once more assure you that the work is as eminent as the intrigue, to which it momentarily succumbed, was mean-spirited. . . . But don't forget that another overture is inevitably *necessary*, in spite of the refined, masterly counterpoint and ornamentation of the first. The principal subject"—the declamation of the Barber's name is given in notation—"must begin, and the Salamaleikum end it. If possible bring in the two motives together a little (*at the end*).

* A fragment of "Sigurd" was given at Meiningen in 1867.

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In case you should not be disposed to write the thing, I will do it for you with pleasure."

Cornelius took his time. He wrote to Liszt on July 26, 1874, saying that he expected a scolding for not being ready with his "Barber": "At length I have everything ready, and, as I believe, a very pretty new overture after your scheme, so that the name-theme, 'Abul Hassan Ali Ebe (*sic*) Bekar!' is in the foreground. I have added also to the 'Rose-scene,' which I use in the place of the second theme in the overture—and there are some good strokes . . ." Liszt answered, August 23: "I am glad that you have made use of my suggestion to base the overture on the pleasantly characteristic motive."

Cornelius died in 1874. Liszt wrote the Princess Carolyne Sayn-Wittgenstein from Weimar, April 18, 1877: "My telegram of yesterday told you that pressing work prevented me from writing to you. This work was the instrumentation of Cornelius's overture for his 'Barber of Bagdad'—which I promised to do at the request of Mme. Cornelius and the publisher Kahnt. Cornelius had only sketched it for the piano, and I not only had to score it, but to change some passages and shape the whole piece so that there would be a probability of success. We shall soon see if I have succeeded. 'The Barber of Bagdad' will be performed at Hanover, May 24, at the Tonkünstler-Versammlung des allgemeinen deutschen Musikvereins." He wrote to the Princess, May 25, from Hanover: "I'll talk to you about the performance of our friend Cornelius's 'Barber.' The music is admirable, the libretto is very witty, but it is all a failure as far as theatrical requirements are concerned. The success last night was apparent, not real. In my opinion this charming work will have no stage-life unless it be reduced to one act—for there's nothing happening on the stage. The public must be diverted by action in an opera, no matter how

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beautiful the music may be. Whatever may come of it, Bronsart has done nobly in reviving 'The Barber of Bagdad' at the Hanover Music Festival. The scandal of the performance at Weimar has thus been honorably redeemed. Cornelius's widow* came on from Munich o be present."

The first overture had nothing to do with the contents of the opera. The music was purely objective, and, as Liszt remarked, finely contrauntal. The opera begins in G major and ends in F-sharp major. Cornelius chose B minor for the tonality of his overture. The curious lover of music will find an analysis of this overture in *Die Musik*, first number for June, 1904, pp. 342–346. The overture was performed as the prelude to the opera at the Peter Cornelius Festival at Weimar, June 10, 1904,† when "The Barber of Bagdad" was performed as the composer wrote it. Felix Mottl, who brought the opera out after the performance at Hanover, made changes in Cornelius's orchestration, and shortened the overture in D major, the second overture. For this he has been taken severely to task by Max Hasse in his "Peter Cornelius und sein Barbier von Bagdad: Die Kritik zweier Partituren: Peter Cornelius gegen Felix Mottl und Hermann Levi" (Leipsic, 1904).

The overture in D major—the one played at this concert—begins Allegretto molto, 6-8, with the bombastic announcement by the Bar-

*Her name was Bertha Jung. Born November 20, 1834, she married Cornelius, September 14, 1867, and died at Rome, February 6, 1904.

† Mrs. von Milde and Knopp, the only survivors of the creators of the parts, were at this performance. Rosa von Milde, born at Weimar, June 25, 1827, created the part of Elsa in "Lohengrin," and sang at Weimar until 1876. See Natalie von Milde's recollections of Weimar in the fifties in the number of *Die Musik* just cited.

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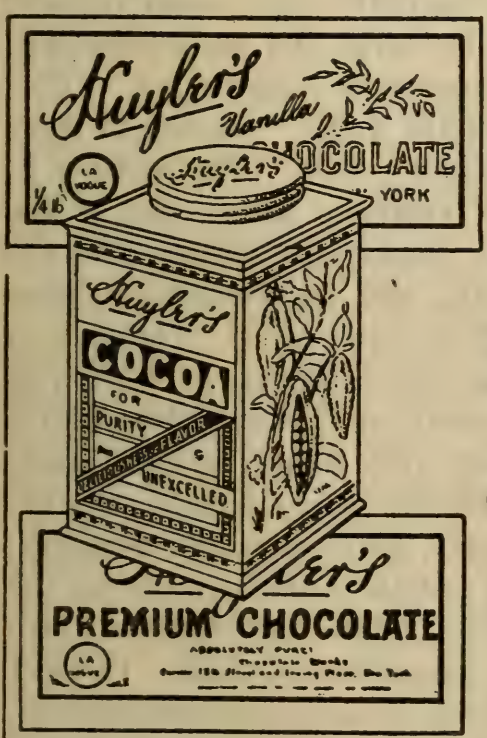
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ber of his name (brass and bassoons), and to this is added a fragment of the Barber's patter-song, in which he gives his qualifications:—

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Physiker, Geolog,

and so on, till he concludes with

Bin ein athletisches,
Tief theoretisches,
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For this Barber is our old friend in "The Thousand Nights and a Night": the "ancient man, past his ninetieth year; swart of face, white of beard, and hoar of eyebrows; lop-eared and proboscis-nosed, with a vacant, silly and conceited expression of countenance." Cornelius based his libretto on the "Tale of the Tailor," the fourth story in that marvellous cycle, "The Hunchback's Tale." Sir Richard F. Burton in his English version does not represent him as one of the resounding name, Abul Hassan Ali Ebn Bekar; his Barber gives the names of his six brothers, and then adds, "and the seventh is famous as Al-Sámit, the Silent man, and this is my noble self!" The text on which Cornelius founded his patter-song was Englished by Burton as follows: "Allah hath bounteously bestowed on thee a Barber, who is an astrologer, one learned in alchemy and white magic; syntax, grammar, and lexicology; the arts of logic, rhetoric, and elocution; mathematics, arithmetic, and algebra; astronomy, astromancy and geometry; theology, the traditions of the Apostle and the Commentaries on the Koran. Furthermore I have read books galore and digested them and have had experience of affairs and comprehended them. In short I have learned the theorick and the practick of all the arts and sciences. I know everything of them by rote and I am a past master *in totâ re scibili.*"

It may here be said that Cornelius changed the original story in several ways. In his version, Bostana, the confidante of Margiana, who is the daughter of the Cadi and the young woman loved so passionately, recommends the Barber to the young man; in the original the young man sends his page to the bazar for a barber, "a discreet fellow and one not inclined to meddling or impertinent curiosity or likely to split

my head with his excessive talk." In the libretto the Caliph enters the Cadi's house to learn the cause of the tumult. He soon learns the true condition of affairs, intercedes in behalf of the lovers, and takes the Barber into his service. In the original the Barber is the cause of all the young man's troubles, and, when he finally tries to get him away from the Cadi's house in a chest, the young man,—Nureddin, as Cornelius calls him,—dreading his everlasting chatter, opens the chest, throws himself to the ground, and thus breaks his leg. The bore finally forces him to leave Bagdad, and Nureddin travels far and wide to be rid of him. At last he comes across him in a certain city of China, and the two are connected with the famous intrigue that follows the supposed death of the hunchback. As for the Barber, he becomes barber-surgeon of state to the king of China and one of his cupbearers.

After the excerpt from the patter-song a short crescendo leads to a repetition of initial phrase and patter excerpt. The latter is taken up fortissimo and developed by the whole orchestra. This exordium is followed by an Andante, non troppo lento, in D major, later in B-flat major, 9-8. Phrases in the wood-wind are answered by first violins, and there is then a tuneful cantilena (wood-wind), the song wherein Nureddin in delirium calls on Margiana, "Komm deine Blumen zu begiessen! O Margiana!" A passage poco stringendo, 3-4, leads to a return of the cantilena in clarinet and horn. The confidante, Bostana, enters, più moto, with a chromatic clattering in oboes and clarinets, which is interrupted by staccato chords in the strings and horns. This passage leads to the main body of the overture.

The main body, Allegro molto con brio, D major, 6-8, opens with the first theme, derived from the scene in the opera in which Bostana and Nureddin sing in canon fashion, and the confidante assures him that Margiana will receive him. This theme is developed at great length and with shifting rhythms. During the development contractions of the Barber motive are interjected. It was long thought that the second theme, a melodious cantilena, was not to be found in the thematic material of the opera itself; it was not in the original score, but it was taken by Cornelius from the addition to the "Rose-scene," "Rose, dein selig Wort lass in der Brust uns glühn," mentioned by him in the letter to Liszt quoted above. This theme begins in A major, but the tonality is not long determined; there is a sudden change to C major, and the melody is sung by oboe, clarinet, and trumpet. The development is continued with varying instrumentation against harp arpeggios and tremulous strings. The rhythm is 4-4, interspersed now and then with measures in 5-4. The patter-song of the introduction appears, and is developed. The "Rose" cantilena is now sung in D major by violins and horns over tremulous harmonies in the other strings, sustained chords in the trombones, while the first theme, the canon scene, is

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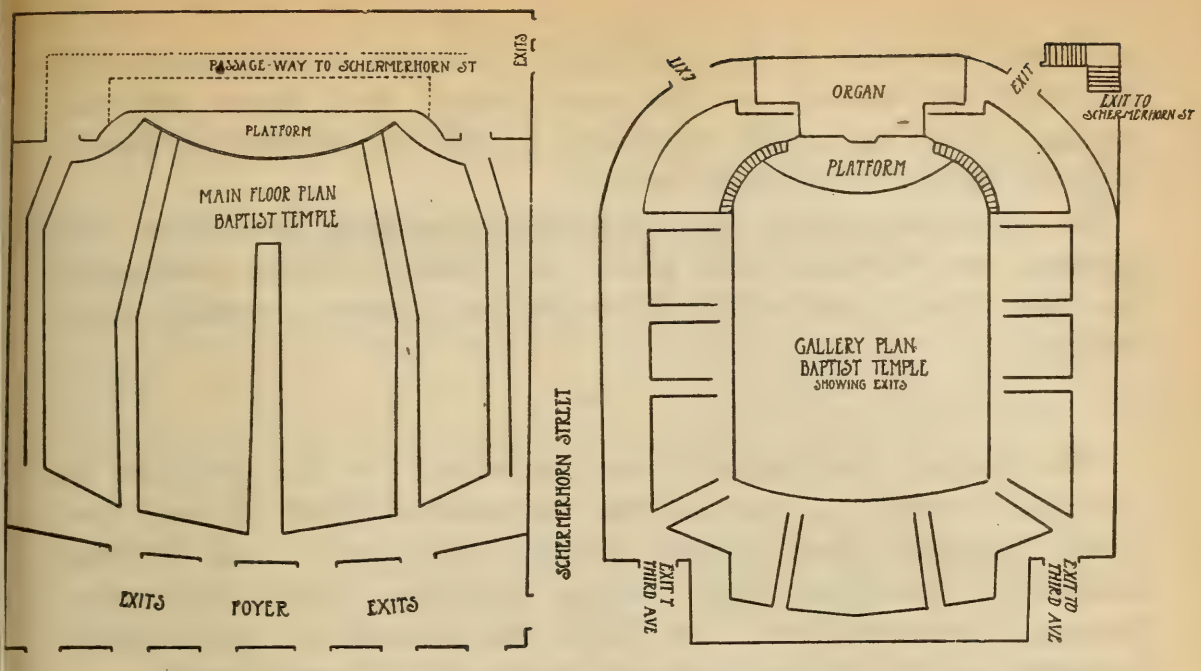


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used contrapuntally in the wood-wind. The slow melody passes into the wind instruments, and the contrapuntal first theme into the strings. There is a coda, con fuoco, on the first theme, but strains from the second are heard at intervals.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, triangle, cymbals, harp, strings.

"Der Barbier von Bagdad" was performed for the first time in America, January 3, 1890, at the Metropolitan Opera House, New York: Nureddin, Paul Kalisch; Caliph, Joseph Beck; Cadi, Wilhelm Sedlmayer; the Barber, Emil Fischer; Margiana, Sophie Traubmann; Bostana, Charlotte Huhn. Mr. Seidl, who prepared the performance, was sick, and Mr. Walter Damrosch conducted the opening night.

The first performance of the overture in Boston was at a concert of the Symphony Orchestra, October 27, 1888.

A trio, and baritone solo and finale from the opera were produced here at a Cecilia concert, May 10, 1888. The singers of the trio were Miss Vorn (*sic*) Holz, Miss Alice R. Moore, and Mr. George J. Parker. The baritone was Mr. Gardner S. Lamson. The translation and accompaniment for two pianos were made by Arthur Weld.

The scene, "Slumber holds him fast," was produced here at an Apollo Club concert, February 11, 1891, Mr. G. J. Parker tenor.

The love duet from the second act was sung for the first time in America at the Worcester Festival of 1888, on September 27, by Giula Valda and Max Alvary.

Cornelius gave an account of the first performance of "The Barber of Bagdad," at Weimar, in a letter to his sister Susanne: "My work was given to a full house, and there was no other work given.* The performance was excellent, admirable, when you consider the difficulties of the work. An opposition hitherto unknown in the annals of Weimar hissed persistently from the beginning against the applause. This opposition was prepared, well organized and divided for the purpose. It narrowed the humor of the comedians, but it had no harmful influence over the excellence of the performance. At the end there was a row for ten minutes. The Grand Duke kept applauding, but the hissers, too, kept on. At last Liszt and the whole orchestra applauded. Mrs. von Milde pulled me out on the stage. Dear Susanne, from now on I am an artist, who will be known in wider circles."

*At the Metropolitan, New York, a ballet, "Die Puppenfee," music by Joseph Bayer, was performed as an after-piece.

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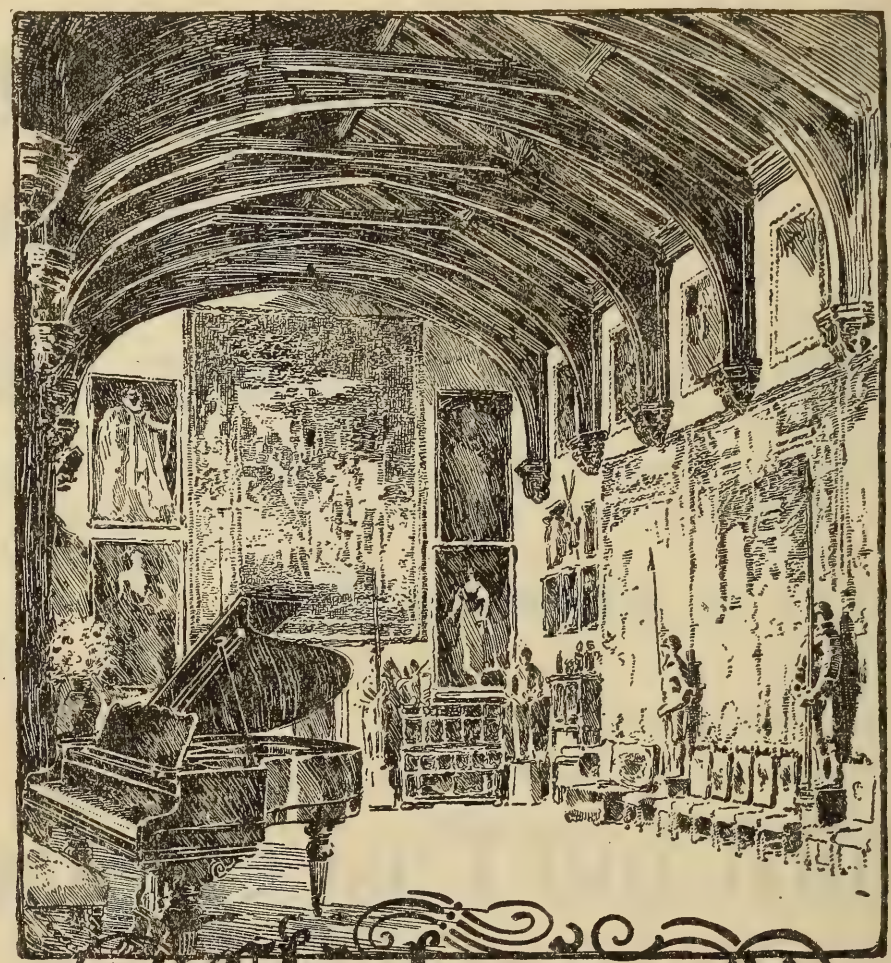
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Max Bruch . . Concerto for Violin, No. 1, in G minor, Op. 26

I. Allegro moderato.
II. Adagio.
III. Finale: Allegro energico.

Händel Largo

Tschaikowsky . . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

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"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the

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The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Lichtmay as Elisabeth; Roemer as Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture and one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given, at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the 'cellos is called the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, in E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This

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period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

Wagner's own programme was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zurich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor,

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and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

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become very popular; and there are other works of his for violin and orchestra that have won distinguished recognition from violinists.

Yet, admirable as much of his violin music is, there can be no doubt that Bruch has done his greatest work in the domain of what may be called the Epic Cantata. His "Odysseus" (Op. 41), "Arminius" (Op. 43), "Lied von der Glocke" (Op. 45), "Schön Ellen" (Op. 24), "Römische Leichenfeier" (Op. 34), and "Achilleus" (Op. 50), all for mixed voices and orchestra, and his "Frithjof" (Op. 23), "Römischer Triumphgesang" (Op. 19), "Salamis" (Op. 25), and "Normannenzug" (Op. 32), for male voices and orchestra, occupy a position quite by themselves in modern German music.

Bruch's style is, in general, at once simple, solid, and effective; he is a master of orchestral and vocal coloring, and his modes of musical expression, though often dramatic, seldom, if ever, recall the operatic stage. He has been charged with an inordinate fondness for homophonic writing in his choruses, and with unduly neglecting the element of variety and sustained interest that comes from the polyphonic treatment of musical subjects. But to this may be replied that he lives in an essentially unpolyphonic age, and that the great popularity of his choral works may come in part from their simplicity and clearness and the infrequency of polyphonic or fugal episodes in them.

Bruch's sustained power of carrying through compositions of extended dimensions without flagging, a certain breadth of style that is not without elements of grandeur and only now and then lapses into sentimentalism, his warm orchestral coloring and brilliant climaxes fit him well for success in the field of the Cantata. He also has tried his hand more than once at opera; but none of his works for the stage have met with lasting success. His real genius is for the concert-room.

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The main body of the movement begins with the close tremolo of the second violins and violas, over rhythmic thuds in the basses pizzicati and kettledrums, against which the solo violin briefly outlines the heroic first theme. An exceedingly short orchestral intermezzo in D minor leads to the entrance of the violin on the passionate second theme, which soon settles down to the tonality of B-flat major, and is developed at some length by the solo instrument. This theme is followed by a return of the first theme in G minor in the solo instrument, leading to some extended developments in brilliant passage-work, against which phrases from the second theme keep cropping up in the accompaniment. This in turn leads to a long fortissimo orchestral tutti in which figures from the first and second themes are worked up in passage-work by the full orchestra; a return of the opening prelude, with more elaborate

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recitative passages for the solo violin, closes the movement, which is connected with the next one by a short transition-passage for the orchestra. It will be seen that the form of this movement is entirely irregular, and bears few traces of the sonata form.

The second movement, Adagio in E-flat major (3-8 time), shows a very free application of the sonata form. It is based on three principal themes (first, second, and conclusion theme), the first of which is in E-flat major, the second has somewhat more of the character of passage-work, and begins in G-flat major, but tends in its development to return to the tonic, the third begins in G major, and ends in the dominant B-flat major. These themes are given out in uninterrupted succession by the solo violin, to an accompaniment now in the strings, now in the wind, the most prominent phrase, the one which most surely catches the attention and is the most easily remembered, being that which begins the antithesis of the first theme. After the end of the first part of the movement, this phrase is again taken up by the solo instrument in a sort of condensed free fantasia (really nothing more than a transition-period), followed by a return of the thesis of the theme in all the orchestral strings in G-flat major. This leads to the third part, which begins irregularly in G-flat major with the first theme played high up on the E string by the solo violin; this announcement of the thesis is followed by some modulating progressions in the orchestral strings on the principal phrase of the antithesis, accompanied with figural embroideries in the solo instrument, until the key of E-flat major is reached and the antithesis is formally repeated in that key as a strong orchestral tutti. Then the solo violin takes up the conclusion theme in C major and carries it through much as before, leading to a coda in which the thesis of the first theme (in the tonic E-flat major) is played

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on the G string, and the melodious antithesis in higher and higher registers of the instrument.

The third movement, Finale: Allegro energico in G major (2-2 time), begins, after some little orchestral preluding in E-flat major leading to the dominant of G, with the heroic, march-like first theme, given out in double-stopping and full chords by the solo instrument, accompanied by the strings pizzicati. The somewhat concise development of this theme is interrupted at one point by a sudden fortissimo irruption of the full orchestra on the thesis in the key of C major, which is immediately followed by a repetition of the theme by the solo violin, beginning in A minor and ending in G major. Then the theme is repeated and still further developed in the tonic by the full orchestra in a resounding tutti. The sudden and rather Lisztian shifting of tonality already noticed is characteristic of Bruch's treatment of this first theme throughout the movement. Some brilliant figural passage-work in the solo instrument now leads to the key of the dominant, D major, in which the full orchestra makes a brief fortissimo announcement of the more cantabile second theme, which is forthwith taken up and developed at some length by the solo instrument, the development assuming more and more of the character of brilliant passage-work and figural embroidery, until the martial first theme bursts forth, once more in the full orchestra in D major. This tutti leads to a return of the theme in the tonic (G major) in the solo instrument, it making sudden leaps to F-sharp major and B major in the course of its development, and leading to the second theme in the tonic, G major. Some long passage-work in the solo violin leads to a coda, beginning with a fortissimo orchestral tutti on the first theme in E-flat major, followed by the solo violin in G major. Some more brilliant passage-work brings the concerto to a close.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, one pair of kettledrums, and the usual strings. The score is dedicated to Joseph Joachim.



The February *Century* (midwinter number), just published, contains an interesting article on "The Boston Symphony Orchestra and its Founder," by Mr. Richard Aldrich, the music critic of the New York *Times*. This article is the first comprehensive and authoritative account of the establishment and work of the organization. The article is richly illustrated with portraits of Mr. H. L. Higginson, the conductors of the orchestra, and pictures by Mr. Sigismund Ivanowski.

ENTR'ACTE.

MOZART AND BEETHOVEN.

BY VERNON BLACKBURN.

Hypothesis has long been as favourite a game to the speculative philosopher as is (shall we say?) ping-pong to the domestic sportsman of to-day. There are certain large questions, however, which, apart from the common unfruitfulness of any general hypothesis, it is interesting every now and then to examine, in consequence of the personal and au-

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thoritative influence which one man oftentimes manages to exercise over the dominion of some particular branch of art. Listening a night or two ago at the Queen's Hall to a performance of Beethoven's Fifth Symphony, it occurred to us somewhat vividly how very much more im portant it was to the history of art that Beethoven should have been born rather than Mozart. We say to the history of art, not to its treasury; in a word, without the advent of Mozart modern music, with very little modification, would, we can scarcely doubt, be in very much the same position as we find it now. We return therewith to a subject that has often piqued us, and on which we have before made certain observations.

Without the appearance of Beethoven, however, it is not easy to realize what modern music would be. A curious thought, one is immediately inclined to say; and in spite of a certain superficial conclusion which might be obvious to any one who just looked at the facts as they stand, this truth by no means necessarily implies that Beethoven ranks (just on account of this truth) in a higher position than Mozart.

Mozart, then, finished a school. He was the last and the greatest of the musicians (unless we bracket with him John Sebastian Bach, who was, however, born in 1685) who made the eighteenth century so great a musical age. He was not necessary. It is a grand possession of the world that we have in him so exquisite a genius to admire, to love, and in a certain sense to learn from; but Beethoven stands not as the completion of a school of the past, but as in truth the new seer of the music that was to follow. It is not easy to think, for example, what Wagner



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would have been had there been no Beethoven before him; which implies, of course, that it is still less easy to perceive what any of the great musicians of the nineteenth century and the present would have been for precisely the same reason. The past, upon which Beethoven laid his mighty hand, and upon which he stopped, as it were, before he sought the province ahead of him, would have been enough in itself had there been no such supreme culmination of the eighteenth century school as is to be found in Mozart. It is not easy exactly to disentangle all the threads of influence which separate one school from another; but the fact remains that very often, no less in the history of musical than in that of other arts, we could much better afford, in the long run, to lose one consummate artist who completes an age than to lose an artist, even possibly of not so great a mould (though he would have great hardihood who would assert this in connection with Mozart), who foreruns something that is to come.

It is a very curious question; but in this answer seems to lie the explanation of why those who are most forward—in the slang phrase, up-to-date—in their musical admirations will ever be inclined to belittle the genius of the composer of "Le Nozze de Figaro," where they would deem it blasphemy to say anything save words of the deepest enthusiasm in connection with the creator of the Seventh Symphony. The fact is, though they are scarcely able to appreciate the matter themselves, that they feel the sense of discipleship involved in Wagnerism, to use the phrase for a mere convenience, and all the modern school of music when they consider the influence of Beethoven; with equal unconsciousness they feel an untrammelled sense in considering the work of Mozart. Therefrom springs up an equally unconscious hero-worship, the object of which assuredly deserves every fragment of praise and

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reverence, but the hidden and intuitive reason for which, quite apart from natural and well-founded admiration, is centred in a cause of which they are themselves ignorant, and which in this small theory we have attempted to explain. Something of this, as we have said, we have written about before; but the same thought may often be expressed in fresh manners of speech, and at this moment we seem to be trembling, as it were, between a musical past and a musical future, our representative musicians apparently claiming neither one nor the other. The harmless repetition in a new shape, therefore, of thoughts that must necessarily be to everybody not uninteresting seems not inappropriate at the outset of a new year. There is so little of musical "newsy" interest just now that a few minutes in the academic walks of Plato involving such peripatetic thoughts may not be without their value.

NORTH AND SOUTH.

BY VERNON BLACKBURN.

One reads of an interview which Mr. Watkin Mills has just granted to a musical enthusiast, in the course of which that well-known singer says that the South of England is the place where the modern drawing-room ballad is most of all appreciated, while in the North "more brittle matter for the teeth" is necessary. One goes back to Tennyson:—

> O, tell her, swallow, that thou knowest each,
> That bright and fierce and fickle is the South,
> And dark and true and tender is the North.

Therein, coincidently enough, lies the kernel of the whole problem of music as it exists for the various corners of the earth. The subject is an

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interesting one; and during some few past generations it has been exemplified very peculiarly in the musical history of Europe. England, in such a case, becomes merely a microcosm, a text, a fragmentary matter upon which to hang one's discourse.

"Bright and fierce and fickle is the South." Take, for example, the history of Italian opera. Bright as a flame that runs like the wind over the dried grass of a sunburnt field the thing flew abroad in its time of popularity. Fierce with the passion of all the love-stories of the world, it captured the ears of those who loved to see the mimic warfare of life translated into music. But fickle because, unable to remain constant to the heart of humanity, Italian opera exists these days —we mean, of course, pure Italian opera, not the quality which it has gained from an alien mingling—only as a most interesting historical record, a thing that can be repeated for amusement, not for instruction or for solid interest.

"Dark and true and tender is the North." Wagner, his work and his theory, lay far to the North of any Italian song; and his accomplishment, though at first it was "dark" enough to every contemporary musician, was as true and tender as anything that the history of art has

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to tell. Thus enduring, thus insistent seems the work to be which is carried out amongst conditions that are apparently more difficult to overcome. Mr. Mills has, curiously enough, in the most casual of sentences, hit upon one of the deepest and most philosophical of vital truths,—a truth which has its existence for music in common with the general material world. The same truth is embodied materially in the existence of the Pyramids, as compared with the existence of the Hanging Gardens of Babylon. That which is "bright and fierce and fickle" is the South. The North is equally well described in Tennyson's phrase.

A discussion it is which brings us circuitously enough round to Purcell, whose work has recently been so prominently brought forward for the consideration of a discriminating public, and whose popularity seems to be waxing year by year according to its deserts. On every side there are signs that his music is receiving the attention which it more than deserves, and indications are being given here and there that revivals of the work of that amazing genius on quite an exceptional scale are not at all improbable. It is not likely that two hundred years hence the world will pay very much heed to the scores of Donizetti or Bellini; but it is a sign of how "true and tender" was the work of the great Northern master that a most artistic determination to ensure its appreciation in these times is as strong as was the determination of Mendelssohn that another great master through whose veins flowed Northern blood should be made known in the fulness and the plenitude of his glorious genius. Once more one is made impotently aware of the cruelty of death:—

. . . Neque harum, quas colis, arborum
Te praeter invisas cupressos
Ulla brevem dominum sequetur.

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Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Since the last performance of the "Pathetic" Symphony at these concerts, January 11, 1902, the biography of Tschaikowsky by his brother Modest has been completed and published. Statements made by Kaschkin and others concerning the origin of the work are now found to be inaccurate.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination not time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this

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symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18, 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music, —that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot

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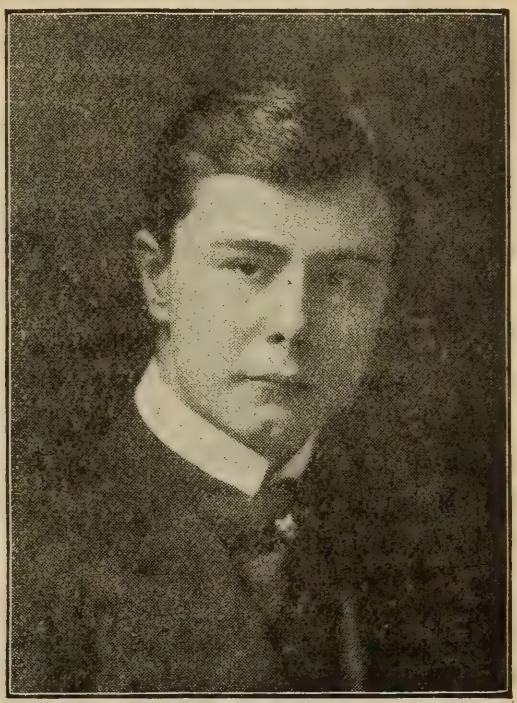
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make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor; but an allegretto in F major follows.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

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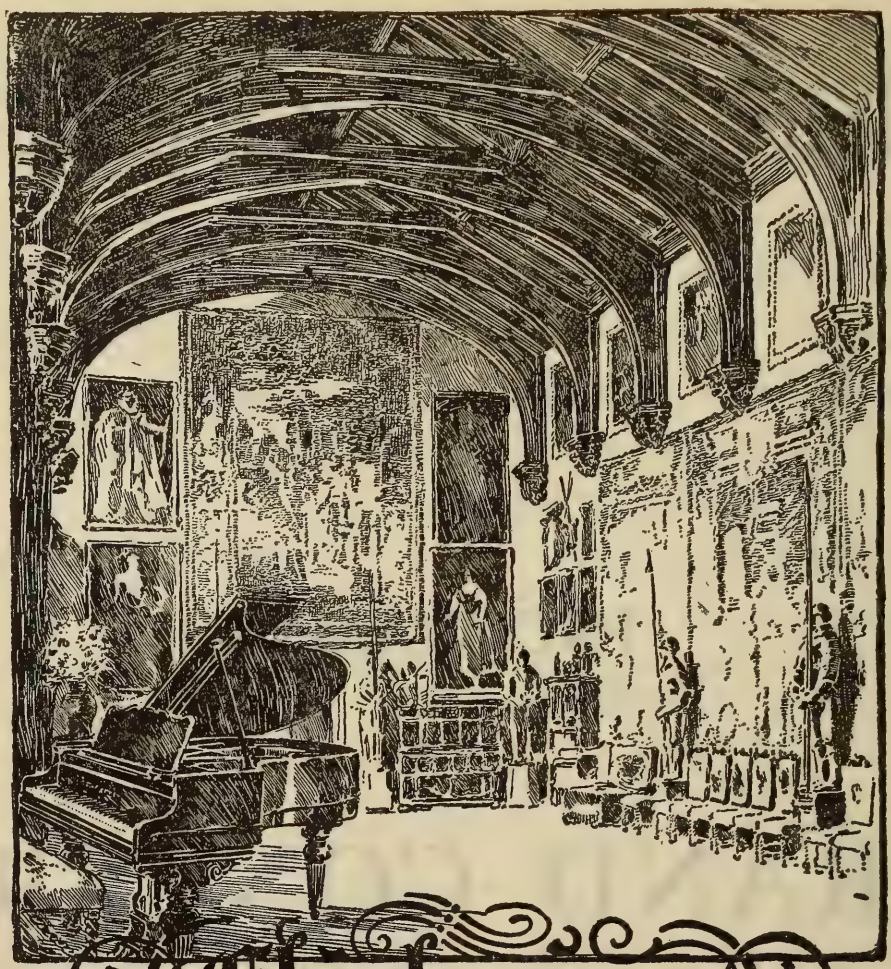
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Goldmark . Overture, "In Italy," Op. 49. First time in Albany

Franz Liszt Spanish Rhapsody for Pianoforte

Wieniawski . Concerto in D minor, No. 2, for Violin and Orchestra, Op. 22

I. Allegro moderato.
II. Romance: Andante non troppo.
III. Allegro con fuoco; Allegro moderato (à la Zingara).

Tschaikowsky . . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

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"In Italy," Overture for Orchestra, Op. 49 . Carl Goldmark

(Born at Keszthely, Hungary, May 18, 1830; now living in Vienna.)

Goldmark's overture, "In Italien," was produced at a Philharmonic Concert, led by Ernst Schuch, in Vienna on January 24, 1904. The first performance in America was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, December 3, 1904.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, tambourine, snare-drum, cymbals, triangle, harp, strings.

It is in the form of the old Italian overture. It begins with an allegro section, which is followed by a slow movement, after which the lively section is repeated.

Allegro con fuoco, C major, 4-4 (12-8). There is no introduction, but after a measure of bassoons, kettledrums, and basses the chief theme, of a gay character, is announced by violins and wind instruments. This is developed by full orchestra. The second theme, of a gentler nature, is sung (Ruhig, A-flat) by solo oboe, accompanied by bassoons, horns, harp, triangle, and tambourine, and there is a countermelody in 'cellos and double-basses. This theme is developed, and the chief theme is developed with it, something after the manner of the stretto in a fugue, until the slow section is reached.

Langsam (Andante), 4-4. An expressive theme is sung by the oboes, accompanied by harp and muted strings. The second part of this section recalls in its mood the "Sankuntala" overture, and the divided strings and the harp, with the use of horns and wood-wind, give the

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coloring dear to Goldmark. This section ends with a repetition of the first motive, sung originally by the oboes.

A crescendo in the form of an organ-point on the dominant G leads to a repetition of the Allegro con fuoco, but in the course of this Allegro there are reminiscences of the motives of the slow section, which are combined with the two themes of the Allegro.

Mr. Ernest Schelling, pianist, was born near Philadelphia about thirty years ago. His first teacher was his father, Dr. Felix Schelling The boy at the age of five appeared in public to show his technical proficiency and his unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Paderewski became interested in him, and taught him for some time. During the last four years Mr. Schelling has appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin. The list of his compositions includes a symphony, "Symphonic Legends" for orchestra, a fantasia for piano and orchestra, chamber music, and piano pieces.

Spanish Rhapsody for Pianoforte Franz Liszt

(Rearranged as a concert piece for pianoforte and orchestra by Ferruccio B. Busoni.)

(Liszt born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886. Busoni born at Empoli, April 1, 1866; now living at Berlin.)

Liszt made a concert tour in Spain and Portugal in 1844–45. He left Pau and arrived at Madrid in October, 1844, and gave seven concerts there. Honor was shown him in many ways. A poet declared that, as genius knows no country, Liszt in Spain was a Spaniard, and Queen Isabella decorated the composer-virtuoso, and gave him a diamond pin. Liszt also gave concerts in other towns of Spain.

There is not much said about this trip in the published correspondence of Liszt. In a letter to Franz von Schober, dated Gibraltar, March 3, 1845, Liszt wrote: "In any case to Paris I will not go. You



know why. My incredibly wretched connection with ——— has perhaps indirectly contributed more than anything to my Spanish-Portuguese tour. I have no reason to regret having come, although my best friends tried to dissuade me from it. Sometimes it seems to me that my thoughts ripen and that my troubles grow prematurely old under the bright and penetrating sun of Spain." The allusion is to Liszt's breaking of the long relationship with the Countess d'Agoult.

Some time in 1844–45 Liszt sketched a pianoforte piece entitled "Réminiscences d'Espagne." This piece was played by him March 31, 1846, at the eighth of ten concerts given by him in Vienna in the hall of the Gesellschaft der Musikfreunde. It is said that the Spanish Rhapsody was based on this piece and composed at Rome about 1863. I am unable to verify this last statement. The Spanish Rhapsody was not published until many years after.

Mr. Busoni rearranged the Rhapsody for pianoforte and orchestra. He played it at a concert of the Boston Symphony Orchestra in Boston on January 27, 1894.

His arrangement begins with a free introduction, cadenza, for the pianoforte. The cadenza leads to a Jota Aragonesa in C-sharp minor, which is treated as a theme with variations. Next comes a set of variations in D major, 3-8, Folies d'Espagne. A transition passage with cadenza leads to an original theme of Liszt's in F major, Andantino piacevole, 6-8, which after a while joins on to the Finale, in which all three themes are worked up together. The piece closes in D major.

There are some who claim that nearly all the more famous Spanish dances came from Spain's colonies. But the dance in Spain is a very old amusement; there are traces there even now of the Pyrrhic dances of ancient Greece. The dancing-girls of Cadiz were famous—stern

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moralists might say infamous—in the great days of Rome. The satirists, Juvenal* and Martial,† described vividly their performances. Nor does the serious Mr. Rowbotham overlook these dancers in his pompous description of an orgy when Nero, emperor and artist, ruled:—

"And the banquet was held in the gardens of Sallust, and all the nobility of Rome were there. And the tables were laid under the trees, and twinkling lamps were hung above the banqueters; and from one end of the gardens came the roar of vast bands of music, while dancing-girls, in the lulls between the courses, came dancing down the files of tables in troops, wrapped in thin gauze, and clattering their cracking castanets. And many of them were Spanish girls from Gades in Spain, who danced in line, rising and falling in waves of tremulous hips. And also Syrian dancing-girls, more wanton than these, half-naked or entirely so; and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty. And high among the banqueters sat Nero drinking hard, and every now and then applauding the grossest sallies of the dancers." ‡

Descriptions of the Jota vary. "The Jota of Aragon corresponds with the ancient Carole,§ which in Chaucer's time meant a dance as well as a song. At the feast of la Virgen del Pilar it is in great favor with the crowd which assembles in Saragossa from outlying parts. The verses in the improvised couplets are not always in true metre,

* "Forsitan expectes, ut Gaditana canoro
Incipiat prurire choro," etc. — Juv., xi. 162.

† See Epigrams, Book I., 42, 12, and Book V., 78, 26–29.

‡ A History of Music, by John Frederick Rowbotham, vol. iii. pp. 80, 81 (London, 1887).

§ The oldest meaning of the verb, "to carol" (about 1300), was to dance in a ring to the accompaniment of song; and, when first used in the sense "to sing," the song was a dance accompaniment. As Chaucer wrote: —

"I sawe her daunce so comely,
Carol and sing so swetely."

A "carol" was originally a ring-dance with accompaniment of song.—Ed.

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the performers not being very particular. They make up for the loss of a syllable or two in one line by adding it to the next, or they clap their hands, twang the guitar string, or stamp their feet, to cover the defect. The Aragonese in their pride in the dance say that a pretty girl dancing the Jota sends an arrow into every heart by each one of her movements. Sometimes the couplets of the Jota indulge in a satirical vein; for example, 'Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling.'" The Jota was often performed in watching the dead.

According to another the Jota is danced by three persons. The verses sung to the dance are usually for two voices. Chateaubriand said that the dance was made up of passionate sighs. But this, too, is vague.

Let us see what Gaston Vuillier says about it:—

"La Jota en el Aragon
Con garbosa discrecion.

"This popular couplet indicates at once the modesty and the vivacity of the Jota Aragonesa,—the national dance of Aragon,—originating, as many think, in the Passacaille, so popular with the Latin races in the sixtenth and sevententh centuries. Be this as it may, the Jota is a thoroughly Spanish dance, distinguished by its reticence from the dances of Andalusia. Not only does it enliven popular merry-mak-

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ings, it also gives splendor to certain religious festivals. A Jota, called the *Natividad del Señor* (nativity of our Lord), is danced in Aragon on Christmas Eve, accompanied by songs. And, when the fête of our Lady del Pilar is celebrated at Saragossa, enthusiastic Jotas are sung and danced at all the cross-roads, invoking the favor of the Virgin.

"Like the Seguidillas of Andalusia, the Jota Aragonesa has its ancient *coplas*, which have been handed down from generation to generation. The Aragonese are proud of their national Jota,—infinitely finer to them than any other dance of Spain." Here Mr. Vuillier quotes two Spanish verses which are thus translated into English: "The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen a Jota danced."

To quote again from Mr. Vuillier: "At the town of Pollenza, in Majorca, the people of the inn where I lodged organised a sort of fête, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture, and lined along the walls with chairs, was turned into a ball room. On the appointed evening young men with guitars arrived, and girls dressed in their best, and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed a brilliant overture, founded upon the

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popular airs of Majorca. Then quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars and of castanets, deafeningly and ceaselessly plied by girls who waited their turn to dance. The Majorcan Jota, while lacking the brio and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected. Other provinces besides Aragon have their Jotas: Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon."

Major Campion in his "On Foot in Spain" is more precise in description: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany, with a whining, nasal, drawling refrain, and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling round under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallahing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better; and you repeat and go on till one of you tires out."

The Jota has inspired many composers. Glinka's "Jota Aragonesa" for orchestra was performed in Boston, April 7, 1870. One of the most fascinating illustrations of this dance in music is the orchestral reminder in Massenet's "La Navarraise," in the scene between the lovers and Anita's father:—

ARAQUIL. Elle et moi, nous dansâmes.
ANITA. Olé! l'air de cette Jota, je l'entendrai toujours.

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Will be worn longer this season than others,—that is, other gloves.

The Folies d'Espagne (folia or follia) was once a most popular dance in Spain. Desrat says it was performed by a single dancer to the music of castanets and flute: "The quick and tripping dance, composed of hurried steps, tells the origin of the name." There is a tradition that the cruel Pedro I. of Portugal was extravagantly fond of this dance. In 1830 the name "Folies d'Espagne" was given to a French country dance, which had considerable success. The tune of a folia was sometimes written as a ground-bass, and variations on an air or melody, "in which the ingenuity of variation was held to be of more value than beauty, were entitled 'Folies d'Espagne' or 'Follias de España.'" Arcangelo Corelli's fantasia, "Follia," in his "XII. Suonate a violino e violone o cembalo, Op. 5, parte prima; parte secunda, preludi, allemande, correnti, gighe, sarabande, gavotte e follia" (Rome, 1700), is still famous. Johann Mattheson said of the old air: "It is one of the beautiful melodies in the world, and is of itself more seriously constructed than 'Allein Gott in der Höh,' 'Aus meines Herzens-Grunde,' and like jolly church tunes set in triple time. Nothing has ever become so universally popular as this 'Folie,' and for this reason: it has excellent *Rhythmum*, in addition to the finest *progressione, tam geometrica, quam arithmetica;* and then the whole compass is no more than a *Quartam diminutam*, which indeed is wonderful." Mattheson wrote this as a digressive footnote in his singular "Ephorus" (Hamburg, 1727), a book singular in contents and in style. In his "Kern melodischer Wissenschaft" (Hamburg, 1737) he said he had no liking for variations foisted on this tune: "They are nothing less than lunacies, to speak in earnest; for there is truly more good in such an old melody, which stretches itself only for a diminished fourth than in all the Moorish dances that were ever invented."

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Concerto for Violin and Orchestra, D minor, Op. 22.

Henri Wieniawski

(Born at Lublin, Poland, July 10, 1835; died March 31, 1880, at Moscow.)

This concerto is dedicated to Pablo de Sarasate. It is in three movements.

I. Allegro moderato, D minor, 4-4. The orchestral introduction announces immediately a portion of the first theme, and in the ninth measure a portion of the second theme is sung by the horn. The solo violin enters with the first theme, which is treated at great length and with great variety of orchestration and many counter-melodies. The second theme appears in full (F major). A cadenza follows. Hints at the first theme soon appear, and the two motives are in turn further developed. The coda ends with a passage for clarinet, which leads into the second movement.

II. Romance: Andante non troppo, B-flat major, 12-8. The chief melody is sung by the solo violin, which is accompanied at first by strings. The accompaniment gains constantly in fulness. There is another melodic figure, used especially by the wood-wind, that has significance. Toward the end there is a duet for solo violin and violoncello.

III. Allegro con fuoco. A short introduction leads into the finale, and contains a cadenza longer than the one in the first movement.

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Mr. Adamowski played this concerto at Symphony Concerts in Boston, February 5, 1887, January 10, 1891.

The February *Century* (midwinter number), just published, contains an interesting article on "The Boston Symphony Orchestra and its Founder," by Mr. Richard Aldrich, the music critic of the New York *Times*. This article is the first comprehensive and authoritative account of the establishment and work of the organization. The article is richly illustrated with portraits of Mr. H. L. Higginson, the conductors of the orchestra, and pictures by Mr. Sigismund Ivanowski.

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ENTR'ACTE.

MOZART AND BEETHOVEN.

BY VERNON BLACKBURN.

Hypothesis has long been as favourite a game to the speculative philosopher as is (shall we say?) ping-pong to the domestic sportsman of to-day. There are certain large questions, however, which, apart from the common unfruitfulness of any general hypothesis, it is interesting every now and then to examine, in consequence of the personal and authoritative influence which one man oftentimes manages to exercise over the dominion of some particular branch of art. Listening a night or two ago at the Queen's Hall to a performance of Beethoven's Fifth Symphony, it occurred to us somewhat vividly how very much more important it was to the history of art that Beethoven should have been born rather than Mozart. We say to the history of art, not to its treasury; in a word, without the advent of Mozart modern music, with very little modification, would, we can scarcely doubt, be in very much the same position as we find it now. We return therewith to a subject that has often piqued us, and on which we have before made certain observations.

Without the appearance of Beethoven, however, it is not easy to realize what modern music would be. A curious thought, one is immediately inclined to say; and in spite of a certain superficial conclusion which might be obvious to any one who just looked at the facts as they stand, this truth by no means necessarily implies that Beethoven ranks (just on account of this truth) in a higher position than Mozart.

Mozart, then, finished a school. He was the last and the greatest of the musicians (unless we bracket with him John Sebastian Bach, who



was, however, born in 1685) who made the eighteenth century so great a musical age. He was not necessary. It is a grand possession of the world that we have in him so exquisite a genius to admire, to love, and in a certain sense to learn from; but Beethoven stands not as the completion of a school of the past, but as in truth the new seer of the music that was to follow. It is not easy to think, for example, what Wagner would have been had there been no Beethoven before him; which implies, of course, that it is still less easy to perceive what any of the great musicians of the nineteenth century and the present would have been for precisely the same reason. The past, upon which Beethoven laid his mighty hand, and upon which he stopped, as it were, before he sought the province ahead of him, would have been enough in itself had there been no such supreme culmination of the eighteenth century school as is to be found in Mozart. It is not easy exactly to disentangle all the threads of influence which separate one school from another; but the fact remains that very often, no less in the history of musical than in that of other arts, we could much better afford, in the long run, to lose one consummate artist who completes an age than to lose an artist, even possibly of not so great a mould (though he

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would have great hardihood who would assert this in connection with Mozart), who foreruns something that is to come.

It is a very curious question; but in this answer seems to lie the explanation of why those who are most forward—in the slang phrase, up-to-date—in their musical admirations will ever be inclined to belittle the genius of the composer of "Le Nozze de Figaro," where they would deem it blasphemy to say anything save words of the deepest enthusiasm in connection with the creator of the Seventh Symphony. The fact is, though they are scarcely able to appreciate the matter themselves, that they feel the sense of discipleship involved in Wagnerism, to use the phrase for a mere convenience, and all the modern school of music when they consider the influence of Beethoven; with equal unconsciousness they feel an untrammelled sense in considering the work of Mozart. Therefrom springs up an equally unconscious hero-worship, the object of which assuredly deserves every fragment of praise and reverence, but the hidden and intuitive reason for which, quite apart from natural and well-founded admiration, is centred in a cause of which they are themselves ignorant, and which in this small theory we have attempted to explain. Something of this, as we have said, we have written about before; but the same thought may often be expressed in fresh manners of speech, and at this moment we seem to be trembling, as it were, between a musical past and a musical future, our representative musicians apparently claiming neither one nor the other. The harmless repetition in a new shape, therefore, of thoughts that must necessarily be to everybody not uninteresting seems not inappropriate at the outset of a new year. There is so little of musical "newsy" interest just now that a few minutes in the academic walks of Plato involving such peripatetic thoughts may not be without their value.



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NORTH AND SOUTH.

BY VERNON BLACKBURN.

One reads of an interview which Mr. Watkin Mills has just granted to a musical enthusiast, in the course of which that well-known singer says that the South of England is the place where the modern drawing-room ballad is most of all appreciated, while in the North "more brittle matter for the teeth" is necessary. One goes back to Tennyson:—

> O, tell her, swallow, that thou knowest each,
> That bright and fierce and fickle is the South,
> And dark and true and tender is the North.

Therein, coincidently enough, lies the kernel of the whole problem of music as it exists for the various corners of the earth. The subject is an interesting one; and during some few past generations it has been exemplified very peculiarly in the musical history of Europe. England, in such a case, becomes merely a microcosm, a text, a fragmentary matter upon which to hang one's discourse.

"Bright and fierce and fickle is the South." Take, for example, the history of Italian opera. Bright as a flame that runs like the wind over the dried grass of a sunburnt field the thing flew abroad in its time of popularity. Fierce with the passion of all the love-stories of the world, it captured the ears of those who loved to see the mimic warfare of life translated into music. But fickle because, unable to remain constant to the heart of humanity, Italian opera exists these days —we mean, of course, pure Italian opera, not the quality which it has gained from an alien mingling—only as a most interesting historical

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record, a thing that can be repeated for amusement, not for instruction or for solid interest.

"Dark and true and tender is the North." Wagner, his work and his theory, lay far to the North of any Italian song; and his accomplishment, though at first it was "dark" enough to every contemporary musician, was as true and tender as anything that the history of art has to tell. Thus enduring, thus insistent seems the work to be which is carried out amongst conditions that are apparently more difficult to overcome. Mr. Mills has, curiously enough, in the most casual of sentences, hit upon one of the deepest and most philosophical of vital truths,—a truth which has its existence for music in common with the general material world. The same truth is embodied materially in the existence of the Pyramids, as compared with the existence of the Hanging Gardens of Babylon. That which is "bright and fierce and fickle" is the South. The North is equally well described in Tennyson's phrase.

A discussion it is which brings us circuitously enough round to Purcell, whose work has recently been so prominently brought forward for the consideration of a discriminating public, and whose popularity seems to be waxing year by year according to its deserts. On every side there are signs that his music is receiving the attention which it more than deserves, and indications are being given here and there that revivals of the work of that amazing genius on quite an exceptional scale are not at all improbable. It is not likely that two hundred years hence the world will pay very much heed to the scores of Donizetti or Bellini; but it is a sign of how "true and tender" was the work of the great Northern master that a most artistic determination to ensure its appreciation in these times is as strong as was the determination of Mendelssohn that another great master through whose veins flowed

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Northern blood should be made known in the fulness and the plenitude of his glorious genius. Once more one is made impotently aware of the cruelty of death:—

. . . Neque harum, quas colis, arborum
Te praeter invisas cupressos
Ulla brevem dominum sequetur.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Since the last performance of the "Pathetic" Symphony at these concerts, January 11, 1902, the biography of Tschaikowsky by his brother Modest has been completed and published. Statements made by Kaschkin and others concerning the origin of the work are now found to be inaccurate.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was

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first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination not time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18, 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,

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—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

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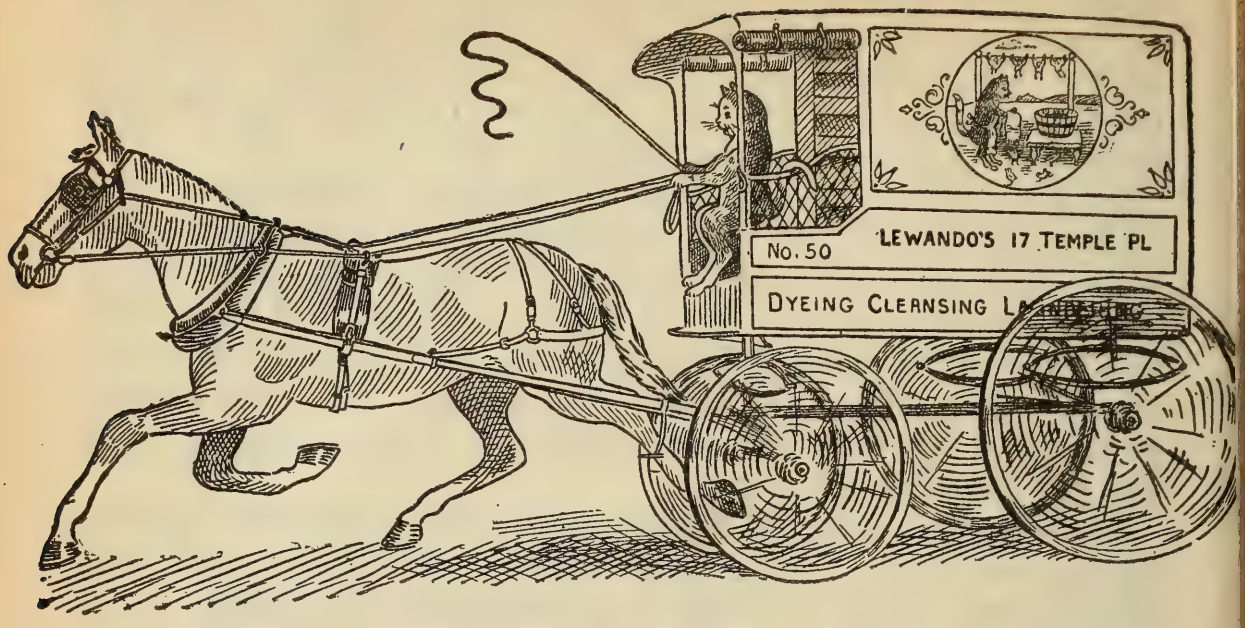
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Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor; but an allegretto in F major follows.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902.

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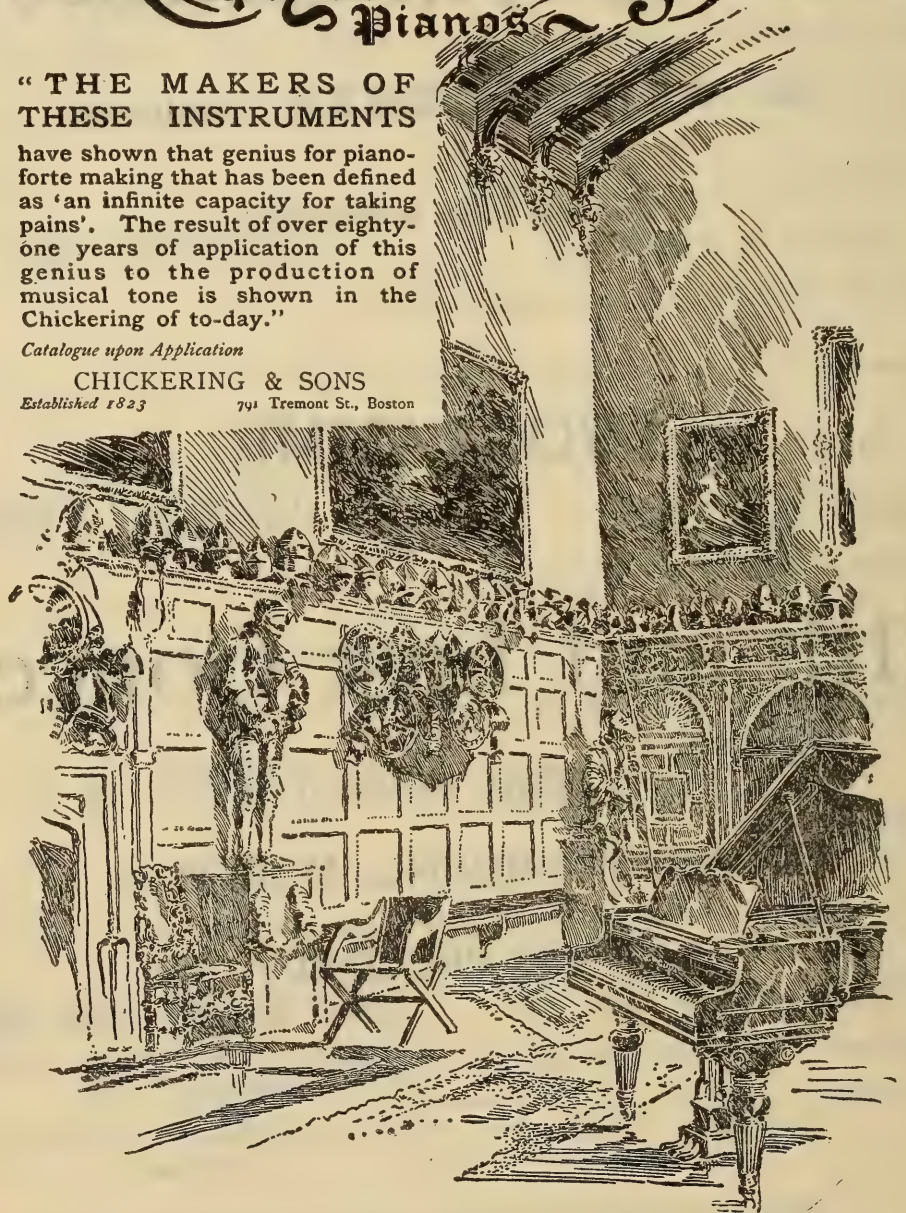
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This suite was performed by the Chicago Orchestra, Theodore Thomas conductor, at Chicago on January 20, 1900. (The first performance in London was on November 11. 1899.) It was performed by the Philadelphia Orchestra at Philadelphia on March 7, 1903.

The composer has given no motto, no explanatory note. The title, "Knightly Episodes or Adventures," must suffice.

I. Tempo di marcia, F major, 2-4. The movement opens with the simultaneous statement of two themes. Flutes have descending and ascending arpeggios, while the 'cellos and double-basses have a melodic figure, which later assumes much importance. This material is worked for a comparatively short time. The bass theme is developed in

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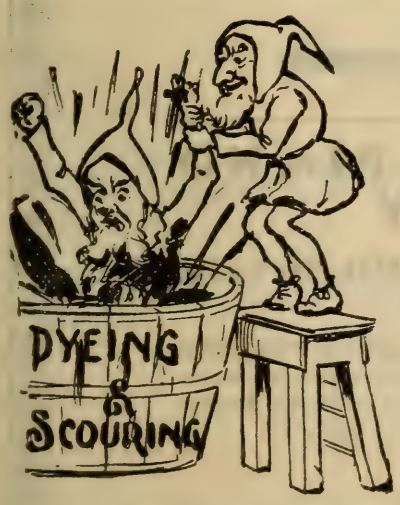
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imitation, chiefly in the strings, which have a long unison passage with chords for wood-wind and horns. There is a climax for full orchestra, and the thematic material is again developed with fuller instrumentation. The trio of the March is in A-flat major. The trumpet has a solo, dolce, over a syncopated accompaniment of horns and strings. This theme is taken up by other instruments and developed with other material. There is a return to the original tonality, and the opening themes are developed polyphonically. Toward the end the bass motive is introduced in augmentation.

II. Andante funebre, B-flat minor, 4-4. The opening measures determine the mood. The chief theme is sung first by the clarinet; then strings take up the song, and later the brass gives out the theme with embellishment by strings and wood-wind instruments. Trio in D-flat major. Two horns sing in canon, while the bassoon has a counter-theme, and there is figuration for the strings. Two solo violins have an opposing theme. The horn motive soon reappears with the violin counter-motive given to the wood-wind. The opening theme returns and is developed, and use is made of the introductory measures of the movement for a coda.



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IV. Finale, Allegro moderato, F major, 3-4. There is no introduction. The chief theme is announced by clarinets, bassoons, and horns over a staccato accompaniment of strings, double-bassoon, kettledrums. The movement opens piano. A crescendo leads to a new motive for strings and wood-wind, which is somewhat developed. The chief theme returns with fresh counter material. A new and more melodic theme is sung by the horns, later by clarinet with harp arpeggios and tremolo work for strings. After many harmonic turns it appears (trumpets) in A major and brings in the first theme, but returns later in B-flat major. After the fermata (C major) the clarinet remembers the first theme of the first movement over a new chromatically descending basso ostinato. The chief theme of the Finale asserts itself, and, in company with the basso continuo figure in diminution, brings the end.

Mr. Philip H. Goepp says in the course of his remarks concerning this suite: "The last episode [the Finale] has a new maze and mass of interweaving tunes. Indeed, throughout the work we must be alert to a certain modern kind of polythematic art that is not the same as the older polyphony. New phrases are added all about, with less

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aim of themal relevance than of general richness of resulting harmonies. . . . More apt is the touch of the very sense and motion of the Knight in his original rôle of horseman, the Ritter of the German, Chevalier of the French. We have not in English the precise word, the strict mark of the trade, though we probably do not think of the Knight afoot. Yet in the word that stands for the idea and the abstract virtue, in *chivalry* itself, knighthood is still mounted. In the strictest discipline, after the precision of infantry there is always in the cavalry the refreshing sense of a rhythmic freedom and a pleasant discord in the clatter of hoofs. This blending of regular rhythm and broken pace is to the full in the main phase of the Finale. You can hear the heavy stamp of hoofs, the canter of the troop, the steady motion of the ride. The molto meno mosso is from the point of artisanship most delicate, and from that of hidden content most subtle. Here, too, is reared perhaps the densest woof of all. The rich fabric of harmonies, that lies in the blended courses of melodic threads is felt rather than seen. Horns begin a low-crooning call that soon reaches out broadly. Against this, in strings, is the closest kind of canon on a line that is like the curve of basses at the latest climax.

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Christian Sinding belongs to a family of artists: his brother Otto is a painter, his brother Stefan is a sculptor. As a youth, Christian disliked the thought of school, and his ambition was to be a musician. He studied the violin and composition at Kongsberg, and in 1874 he

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entered the Leipsic Conservatory, where he remained three years. With the aid of a Royal scholarship he studied afterward in Leipsic, Munich, and especially Berlin. In 1879 a violin sonata by him was performed, but he burned it the same year. It is said that while at Leipsic a copyist asked more in payment from him than from his colleagues, on the ground that Sinding's music had more notes. Mr. Henri Marteau told this anecdote, which he found "very characteristic and most amusing," in the *Song Journal* of November 10, 1895. To Mr. Marteau, a warm friend and admirer of the composer, whose second violin concerto he has played in many European cities, we owe this personal description: "Phrenologists would surely find it worth while to examine the formation of Mr. Sinding's head. I have rarely seen a forehead as large and as prominent. The physiognomy gives one the impression of extraordinary vigor and will. His clear eyes look at one with a gaze that is almost insupportable. His personality, like his music, produces at first an unexpected and singular effect. He gains on acquaintance, for he is a seclusive man who speaks freely only when he knows his man well and has a sympathetic regard for him. I do not speak of his opinions about music, through an easily

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understood feeling of delicacy; but I can say that he is very exclusive, and for this I congratulate him. It could not be otherwise with a musician who is so original, one who consults his inspiration as his only rule. I also find it most natural that in his early works the influence of certain masters, especially the indisputable influence of Wagner, is to be perceived. This is always true of the greatest geniuses. He is very Norwegian in his music, but less so than Grieg, because his works are of a far broader conception and would find themselves cramped in the forms that are so dear to Grieg."

The list of Sinding's works includes a Symphony in D minor, a "Rondo Infinito" for orchestra, a pianoforte concerto, two violin concertos, two piano trios, a piano quintet, piano quartet, string quartet, two violin sonatas, two suites for violin and piano, serenade for two violins and piano, variations for two pianos, many pieces for violin and also for piano, and many songs.

The symphony, Op. 21, produced at Berlin by Weingartner in 1895, was played in Boston at a Symphony Concert, January 7, 1899. I believe the first performance was at Christiania in April, 1890. The piano quartet was first played in Boston on November 23, 1891, at a Kneisel Concert (Mr. Busoni, pianist).

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(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first

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time at Weimar during the Berlioz week, February 16,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp† at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

*This date is given by the biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Festival at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); chorus of Sylphs and Gnomes and Sylphs' Dance, from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date.

†Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that she might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for the lessons. Her name was recorded in 1861–62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii. pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an additional theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

"The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent

*Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the Scherzo, until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

"As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them,



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without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon

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and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856–57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna"). She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear,

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the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of women?

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A PHASE OF BEETHOVEN.

BY VERNON BLACKBURN.

One wonders if ever in the history of music it will be possible to give a judgment which shall be universally absolute on the subject of Beethoven's Ninth Symphony, where it lies in relation to all his own art, where it lies in relation to all art before and after it. The subject reappears to the mind after another reading of the difficulties, the troubles, the enthusiasms, the doubts, the despairs which formed the atmosphere through which Wagner gave his very memorable, if much debated, performance of the colossal work at Dresden in 1846. The controversy at the time was a keen one. Mr. C. F. Glasenapp, the second volume of whose biography of Wagner, as we have before mentioned, was, in a translated form by Mr. W. Ashton Ellis, issued a little while

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ago, dealt with the matter. Mr. Glasenapp, indeed, forgetting that he himself uses the pen for the emanation of his opinions, falls foul, in the most alarming manner, of the "gentry of the pen," the "reptiles," and one scarce knows how many else who dared to have an individual opinion concerning either the performance of that occasion or upon the imperial place which the Symphony takes in Beethoven's deathless list.

The performance, of course, has become a matter of history; and it is impossible to-day to speak save through the mouths of either the "archangels" or the "reptiles," however you may view them in that connection. There is no earthly doubt, on the one hand, that Wagner, to put the matter mildly, assumed a dictatorial position in regard to the score—on the principle apparently that "what an artist has not done he should, on certain occasions, have done." There is equally no doubt that there were some who blamed, some who approved his attitude. For a crucial example, take the famous story, which is per-

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fectly authentic, of the bandsmen (the translator calls them, as usual, "gentry") who declared that D, and not D-flat, was marked in their score. "You must alter it; it's wrong; it ought to be D-flat." The story would clearly have no point at all if it were not supposed to point to the personal Wagnerian element in the matter.

On the other hand, the relation of the Ninth Symphony to musical art generally is a matter of more personal opinion, and the discussion is repeatedly a fascinating one. In this respect we have before expressed our views in these columns; but it is a matter really of the utmost importance as dealing with all artistic development. It would appear that the artist, advancing ever upon the paths of his quest after the final expression of his final artistic sentiment, gradually sets aside the mingling of the external with the spiritual world until the point may come, in an extreme case, when he (by some misfortune of exaggeration) speaks a language that is practically unintelligible to the average man. Here you fall upon two distinct and separate classes—the class which in the end does finally reach, as it were, an utterance which is the ultimate perfection, the last fruits, of an artistic personality, and the class which mingles personal formulas into a sort of new gibberish.

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Two supreme cases of this advance to a sane fruition are Shakspeare and Rembrandt. Many cases in which what may be called "middle-period" work was by far the best, and in which final work has a sort of relation, in fact, to an express at too high a speed, twisting the lines in its hurried progress, will, doubtless, at once occur to the well-informed in examples that belong to our own generation. The point is this: Was Beethoven just over the verge of this peculiar tendency to exaggeration when he composed the Ninth Symphony, and had he reached his maximum of combined sanity and inspiration in the Seventh?

It is—though we frankly know that to many the answer is a foregone conclusion one way or the other—a difficult matter to decide. One while, in one mood, the answer is on this side; another while, in another mood, the answer is on that side; and it would be the height of intolerance, we think (intending correspondents may perhaps be inclined to remember), if either answer should be regarded as a sign of hopelessness on the part of the man who made it. Having made that preliminary statement, we may reassert our own view that in a *plebiscite* on the subject we should plump for the Seventh. Comparisons

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need not be reiterated, and in any case they are singularly futile; but upon purely æsthetic grounds we make our preference. We would wager, however, that not nearly so much glory would have issued from the performance of the Seventh at the opening of Bayreuth as from one of the Ninth. Men are often used to judge by difficulties. Hannibal has more glory for crossing the Alps than has Scipio for Hannibal's ultimate defeat.

MASS MUSIC.

BY VERNON BLACKBURN.

Practically, ever since the time when Western cultivation called in the aid of musical art, there has been in existence a body of religious music which, however, in recent days has fallen somewhat into disuse.

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We do not refer to plain-song, although much might be said of that. Nevertheless, it is a fact that the body of Mass Music which has gathered around the most sacred service of Roman Catholicism has been the product of a most genuine religious emotion. At one time it was the fashion to write a Mass as a sort of exercise in composition.

Thus it fell out that Mozart practically began his artistic existence with the composition of the music for the Mass. Here was the ready-made libretto, and it inspired the most profound emotion. "Credo in unum Deum," "Gloria in excelsis Deo," "Agnus Dei, qui tollis peccata mundi"— in these you have phrases which, indeed, might inspire the creative soul to the fulfilment of an inspiration; and the religious youth, brought face to face with facts of so tremendous a nature, naturally took up the tale and interpreted it to the best of his endeavour.

Mass Music has occupied the thoughts of many great minds. Haydn, for example, found therein his place of peace. The Mass was to him the playground of his genius. Perhaps his best example of this particular bent of his genius may be found in that composition which is known as the "Imperial" Mass. The splendid "canon" which forms the most effective part of the "Credo" is among the most formidably

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ingenious things of this kind of art. And the touching tenderness of the "Et Incarnatus" is particularly intimate. The "Et Incarnatus" of these various Masses may be taken as a sort of touchstone whereby you test the composer's emotion.

Cherubini is another name that occurs to one in connection with this particular province of art; but Cherubini takes his tremendous subject somewhat too academically. We know well that Cherubini is the pet of a certain section of ecclesiastical musicians, and their justification is shown by this fact, that, as Cherubini was the most "correct" of all musicians, so he fulfils almost ideally the exact and precise phraseology of the Nicene Creed.

Why the words of the Catholic liturgy should have proved so singular a source of musical inspiration, it is a little difficult to explain; but you have the phenomenon repeated in the case of Beethoven, no less than in the case of John Sebastian Bach. In our own time there is Professor Stanford, to whom the Mass of the Dead has had so overpowering an attraction that he has braved competition even with the greatness and the noble simplicity of plain-song. The Dead Mass, of course, contains elements that appeal to any man possessed of keen human emotion; if one may countersign Terence's glorious phrase, "Nil humanum mi alienum puto," then, of all common human things,

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surely Death is the most touching, and it is probably for that reason that the Requiem Mass has received a lion's share of attention.

That there is a distinctly appealing element in such phrases of the Mass as are customarily set to music is shown obviously by the fact that they have had attraction for men who are by no means inclined to be attached to Roman Catholicism. Some of these we have already mentioned. "Kyrie Eleison," "Gloria in excelsis Deo," "Credo in unum Deum," "Sanctus," "Benedictus qui venit in nomine Domini," and "Agnus Dei"—here is a collection of ideas of the keenest spiritual importance. Yet it is odd when one comes to sum the matter up to find that despite the enormous body of music which has been the result of this particular inspiration so little actually remains of the most sterling quality. Of Mozart's Masses the public practically knows nothing, and Haydn's essays in the same direction are barely known save to the expert, if one makes the exception already mentioned. Beethoven and Bach in their essays upon the same subject are, of course, known to every student, and to the frequenters of our provincial festivals—a strange fate surely for that which was intended to represent the apotheosis of a purely religious idea.

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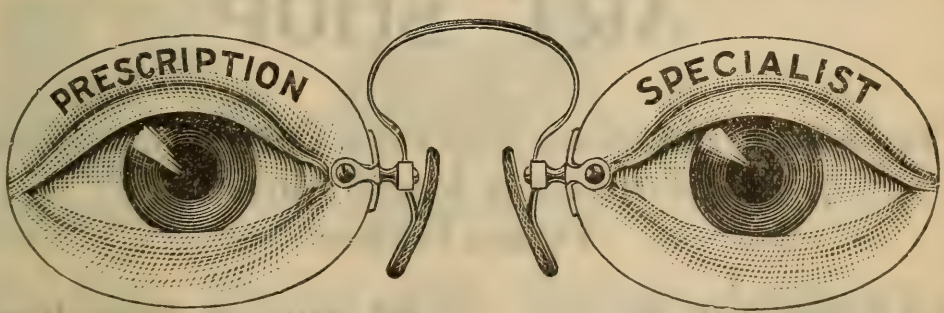
The net result of such a discussion is to come back to that old futile commonplace, that human strife almost invariably leads, not to the consummation of the ends for which it was started, but to some purely esoteric fulfilment. So it is that you find that the most enduring monument of the belief in Transubstantiation is furnished by those who avowedly confessed to no belief in that doctrine. Academic emotion once more triumphs, and it is once more proved by another path that it is a bigger thing to have described the sorrows of a King Lear than to have endured them. The world of shadows is more real, as the philosopher said, than the passing pageant of human things.

MOZART THE FREEMASON.

BY VERNON BLACKBURN.

In a Note which prefaces the issue of Mozart's "Masonic Cantata," entitled "The Praise of Friendship" (arranged by Mr. George Dusart and published by Davis and Company), the statement is made that "it does not appear to be generally known that Freemasonry has the honour of claiming as one of its members the immortal and incomparable

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composer, Mozart." We may take leave to question Mr. Dusart's assurance, for there is surely no student of Mozart's artistic achievement who is unaware of the fact that "Die Zauberflöte" was written almost entirely from the technical standpoint of Freemasonry. Indeed, a great deal of the so-called unintelligibleness of the libretto of that opera is based upon this very fact; anybody who had interested himself in the life-work of Mozart must perforce have known so much; and therefore the reason of the writing of this cantata should not come with any sense of surprise. "The work," to quote the afore-mentioned Note, "possesses a peculiarly sad and pathetic interest, in that it was his last finished composition." We cannot countersign the statement made in this preface that it is a "joyful little masterpiece." That which is joyful is not Mozart at his best; that which is here Mozart in a felicitous mood can scarcely be described as joyful. For the reminiscences of "Die Zauberflöte" lie thick upon this cantata. The sorrowful and beautiful air, "God doth not reveal," has almost its counterpart in the opera; and the melody from "D'Ostro and Zaffir" is almost identical with the cantata's opening chorus; but the delight of such melodies as "Regna, Amore," or "Colomba, O Tortorella" has

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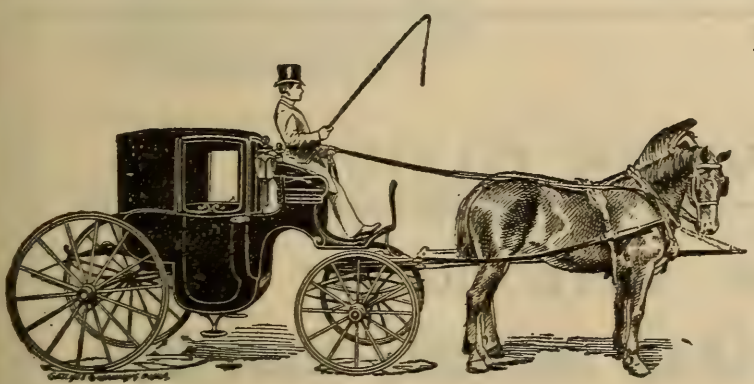
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no rival in the Masonic cantata. We rather find the note of depression running throughout all this work; and there are in what are called the "joyful" passages of this work moments of actual commonplace.

The opening chorus in C major leads into a recitative that is very finely conceived, and is succeeded by a duet that (quite apart from the verbal significance of the thing) has within it the "lacrymæ rerum," flowing like some pathetically small stream in a meadow-land made rich by rain. The effort to be happy becomes almost harshly poignant. "Hail the Perfect Master" is really a lamentation; it is obviously purposed by its writer to be triumphantly joyous; but it fails—in the genuine sense of the adverb, it fails miserably. In a word, if we had to select a work in which the irony of truth is confronted by virtuous intention, we should select Mozart's "Praise of Friendship." It is the intention which the writer of this preface to which reference has been made has mistaken for the actual accomplishment.

For our part, the study of this little work once more brings to our thoughts in a very explicit way the bravery and the determination of Mozart's character. For it is clear that in this composition he accidentally reveals himself in a singularly unexpected manner. He had



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been constantly struggling so hard with "the thousand natural shocks that flesh is heir to"; but still he lowered between his art and his life a thick curtain, so that the one should never jostle with the other. And here, in this "joyful little masterpiece"—alas! for the phrase—it is as if a rent were made in that curtain, and you saw the man sick and tired, art-worn, exhausted with labour, with the hurrying pressure of inspiration, and almost turning towards the ultimate silence. But he struggles on; he must continue to "make music"; and he will work till the taper is burned out, till the cruse be dry, till the pitcher be broken, till the fillet be shrunk, till "man goeth to his long home."

Stories have been told of Mozart's so-called indolence. He was devoted to billiards; he was for ever postponing his work; his view of life was that he need never do to-day what could possibly be put off till the morrow. These things are true; but those who are fond of pointing their moral by repeating them prove that they have not the smallest idea of the intensity with which a man like Mozart lived during his working hours. His brain then was like a candle burning in pure oxygen. He was capable of superhuman achievements. He could write one of the greatest overtures the world has ever heard in a single

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night. But the close of his days was, perhaps for that reason, shrouded in gloomy forebodings. He was then incapable of "joyful little masterpieces." The tragedy of "Die Zauberflöte" is more impressive by far than its comedy; and we fear for a conclusion that "The Praise of Friendship" shows how the well-springs of the greatest musical humourist that ever lived were near the time of drought. Nevertheless, we are grateful for Mr. Dusart's publication of the work.

SYMPHONY IN C MINOR, NO. 1, OP. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

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The Symphony in C minor was first played in public at Carlsruhe, November 4, 1876. Kirchner wrote Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second then was chiefly composed in 1877."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring

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Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is in the complete form of statement and in the intention of the dramatist a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the tenth symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the tenth symphony, alias Symphony No. 1, by Johannes Brahms,

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that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the tenth, not as though it should be put after the ninth; I should put it between the second and the 'Eroica,' just as I think by the first symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.' "

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published lately a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of

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his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many coypists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the

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introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which

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ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the

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most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the pyschic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically

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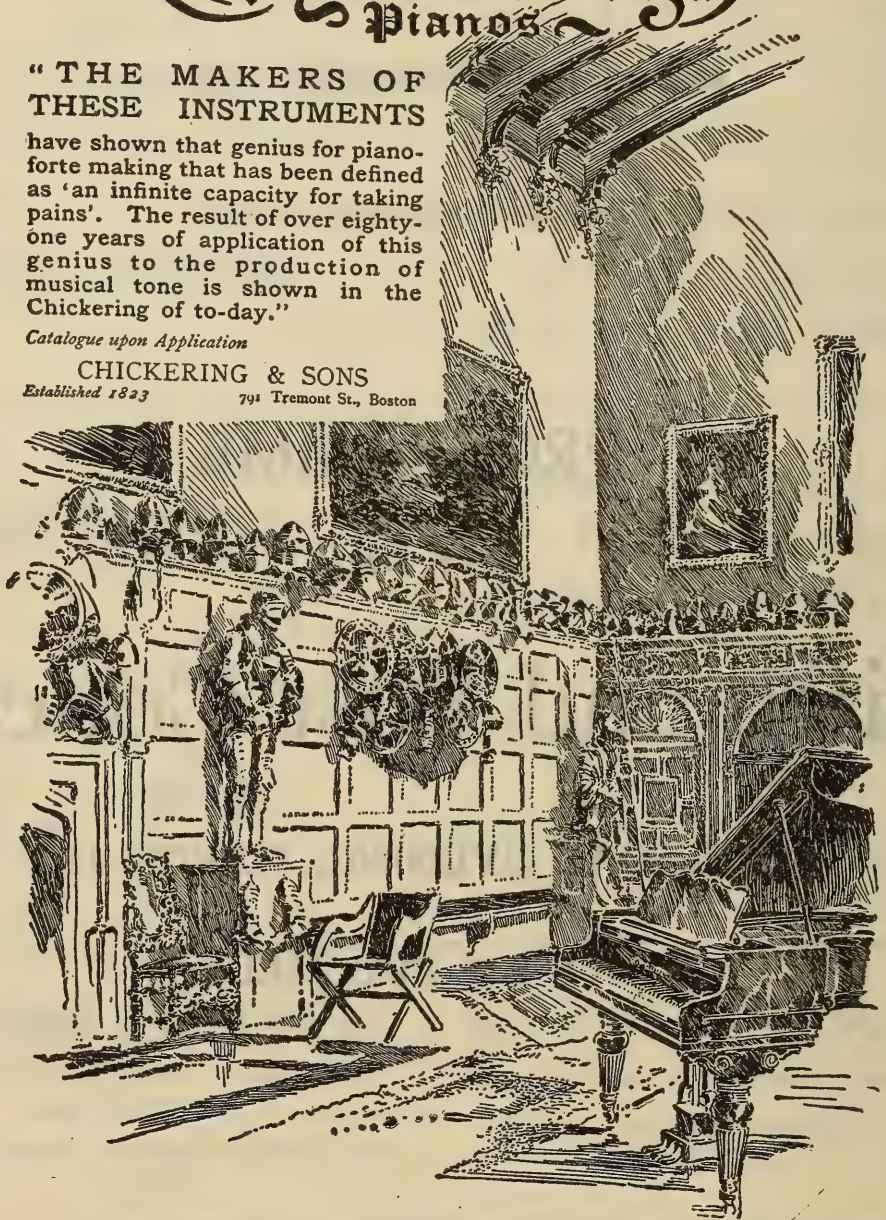
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Tschaikowsky . "Manfred," Symphony after the Poem by Byron, Op. 58

I. Manfred's Wanderings and Despair.
Lento lugubre.
Moderato con moto.
Andante.
Andante con duolo.

II. The Fairy of the Alps.
Vivace con spirito.
Trio: L' istesso tempo.

III. Pastorale: Andante con moto.

IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death.
Allegro con fuoco.
Andante con duolo.
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Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 5-6, 1893.)

The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Mily Balakireff wrote a letter, dated St. Petersburg, October 28, 1882, to Tschaikowsky, in which he urged him to compose a symphonic poem based on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Balakireff would not compose the music, for the subject was not "in harmony with his inner disposition," but he thought the subject an admirable one for Tschaikowsky. And Balakireff sketched the programme at some length: there should be a fixed idea, the Manfred motive, which should appear in all the movements. His programme for the first movement is practically that which is printed in the score, and he took the pains to name the tonalities of the respective themes. His idea was that the second movement should portray the simple life of the Alpine hunter. "You must, of course, use a hunter's motive, but you should take the greatest care to avoid the trivial. God keep you from commonplaces after the manner of German fanfares and hunters' music." The third movement should portray the Fairy of the Alps. The Finale should be a wild Allegro, with a portrayal of the palace of Arimanes and of the appearance of Astarte's ghost; "her music must be simple and maidenly ideal"; then the setting of the sun and the death of Manfred. Balakireff gave him advice concerning details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it knows not how to preserve its ideals."*

Tschaikowsky began composition at Maidanowo in April, 1885. He

*Balakireff's letter is published in full in Modest Tschaikowsky's Life of his brother Peter, vol. ii. pp. 333–335.

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found the task a hard one, and he was tempted at times to put it aside. He wrote to Mrs. von Meck, August 3, 1885: "The work is so difficult and complicated that I myself am for the time being a Manfred." He spoke of his wish to be through with it, of his exhaustion: "This is the eternal vicious circle in which I go round without finding an exit. If I have no work, I am bored and dismal; if I have work—I work beyond my strength." He completed "Manfred" in September, 1885. Tschaikowsky wrote that month to Mrs. von Meck: "My 'Manfred' will be played once or twice, and then it will disappear; outside of a handful who go to symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people"; and he was already feverish over an opera at which he was then working.

The first performance of "Manfred" was at Moscow, March 11, 1886, under Erdmannsdörffer's* direction. Tschaikowsky attended the rehearsals and was at the concert. He wrote to his faithful and sympathetic friend: "I am very contented; I think it is my best orchestral work. The performance was an excellent one, yet it seemed to me the audience was unintelligent and cool, although at the end there was 'an ovation.'" César Cui, who was as a rule hostile toward Tschaikowsky as a composer, wrote in terms of almost hysterical praise of "Manfred" when it was performed in St. Petersburg (December, 1886).

The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, December 4, 1886. The first performance in Boston was by the Symphony Orchestra, Mr. Gericke conductor, April 27, 1901. The second was on February 8, 1902; the third on April 30, 1904.

The symphony, dedicated to Mily Balakireff, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, gong, tambourine, two harps, organ (or harmonium), strings.

This symphony, which was not catalogued by Tschaikowsky among his symphonies, may be characterized as descriptive or programme music. There is a preface in Russian and French.

I. Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair

*Max Erdmannsdörffer died at Munich, February 14, 1905. Born at Nuremberg on June 14, 1848, he studied at the Leipsic Conservatory and with Rietz at Dresden. He was court conductor at Sondershausen (1871–80), then he lived for a time at Leipsic. He was conductor of the Imperial Russian Music Society at Moscow from 1882 to 1889, and he founded at Moscow in 1885 a students' orchestral society. From 1889 to 1895 he conducted the Philharmonic concerts and Singakademie at Bremen. In 1895 he moved to Munich, but conducted the Imperial Russian Music Society's concerts at St. Petersburg during the winters of 1895–96 and 1896–97. In 1897 he was court conductor at Munich and teacher in the Akademie der Tonkunst, but he resigned both positions toward the end of 1898, and in 1897 he gave up conducting the Akademie concerts. The University of Warsaw made him a professor in 1886. He wrote an overture, "Narziss," choral works, songs, and piano pieces. He married in 1874 Pauline Fichtner (born Oprawill in 1847 at Vienna), a pupil of Liszt, a celebrated pianist and teacher.

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Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

II. The Fairy of the Alps appears to Manfred beneath the rainbow of the waterfall.

III. Pastorale. Simple, free, and peaceful life of the mountaineers.

IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (Lento lugubre) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets. This motive is afterward associated with the vision of Astarte and at last with her own woeful cry. Then there is the suggestion of Manfred's knowledge of the black art. Of what avail are magic spells? The spirits cannot bring relief. There is an instrumental scene of confusion, rage, despair, until Manfred shrieks "Astarte!" (oboes, English horn, clarinets). Then begins the second part of this first movement. Hitherto the prevailing tonality has been that of B minor, and the tempo 4-4. The tempo is changed to 3-4, and the "Astarte theme" (Andante) enters in D major (muted strings, without double-basses). There is the suggestion of her cry "Manfred!" The theme is then treated with greater breadth, and there is a remarkably effective bass, which descends step by step, and is fancied by certain German analysts "to remind the hearer that this vision is only a vision, a memory to Manfred, in which he sees his own wickedness and reads his fate." The first theme of despair enters, and the movement closes in B minor, treated broadly and with the full strength of the orchestra; indeed, there are frequent indications of *ffff*. The movement should not be considered as panoramic in any sense. There is no attempt to depict any special scene, to translate into music any particular soliloquy. It is the soul of Manfred that the composer wishes to portray.



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The second movement, "The Fairy of the Alps," recalls inevitably scene ii., act ii., of Byron's poem:—

A lower Valley in the Alps. A Cataract.

Enter MANFRED.

It is not noon,—the sunbow's rays still arch
The torrent with the many hues of heaven,
And roll the sheeted silver's waving column
O'er the crag's headlong perpendicular,
And fling its lines of foaming light along,
And to and fro, like the pale courser's tail,
The Giant steed, to be bestrode by Death,
As told in the Apocalypse. No eyes
But mine now drink this sight of loveliness,
I should be sole in this sweet solitude,
And with the Spirit of the place divide
The homage of these waters.—I will call her.

(*Manfred takes some of the water into the palm of his hand, and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbow of the torrent.*)

Beautiful Spirit! with thy hair of light,
And dazzling eyes of glory, in whose form
The charms of earth's least mortal daughters grow
To an unearthly stature, in an essence
Of purer elements; while the hues of youth,—
Carnation'd like a sleeping infant's cheek,
Rock'd by the beating of her mother's heart,
Or the rose tints, which summer's twilight leaves
Upon the lofty glacier's virgin snow,
The blush of earth, embracing with her heaven,—
Tinge thy celestial aspect, and make tame
The beauties of the sunbow which bends o'er thee.
Beautiful Spirit! in thy calm clear brow,
Wherein is glass'd serenity of soul,
Which of itself shows immortality,
I read that thou wilt pardon to a Son
Of Earth, whom the abstruser powers permit
At times to commune with them—if that he
Avail him of his spells—to call thee thus,
And gaze on thee a moment.

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MANFRED (*alone*). We are the fools of time and
terror! Days
Steal on us and steal from us; yet we live,
Loathing our life, and dreading still to die.

This movement may be called the Scherzo (B minor, Vivace con spirito, 2-4) of the symphony. As programme music it has only a slight connection with the fundamental idea. Byron had been much impressed by a scene at the foot of the Jungfrau (see the journal of his Swiss tour, which he sent to his sister): "Glaciers; torrents; one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on,—thunder, lightning, hail; all in perfection and beautiful. The torrent is in shape, curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the '*pale horse*' on which Death is mounted in the *Apocalypse*. It is neither mist nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." As the scene in the poem may be regarded as a picturesque episode,—for the incantation is fruitless and only one of many,—so the music is a relief after the tumultuous passion and raging despair of the first movement. "The instrumentation is most ingenious in kaleidoscopic effects, both in tone color and rhythm, in its pauses, syncopations, triolets, delicate staccato, double-tongued passages for the wood-wind, pizzicato and flageolet tones for the strings." The

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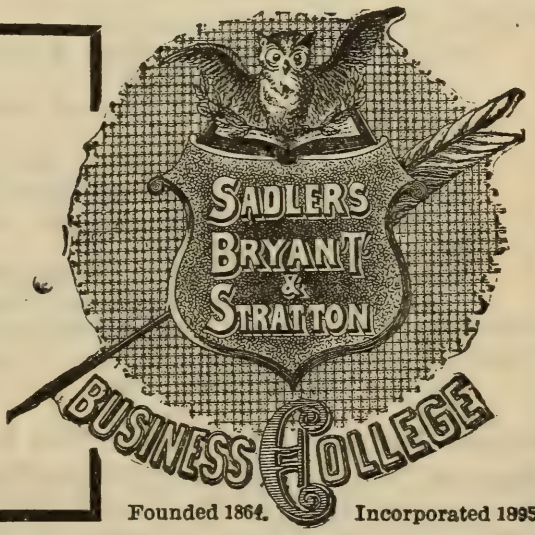
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vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. (These harmonics are seldom found in scores. They say the first use of them is in Boïeldieu's "La Dame Blanche" (1825), and there is a better known instance in the "Waltz of Sylphs" in Berlioz's "Damnation of Faust.") The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there is no express indication of a return to the main portion. The theme of despair is again sounded, but the Witch does not disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again.

The Pastorale (G major, Andante con moto) opens with a long melody for two oboes accompanied by the strings. The music was sug-

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gested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major) includes a drone-bass of sixteen measures,—B–F-sharp,—which falls suddenly to A–E, when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, English horn, horn, bassoons, then oboes). The mood changes. The idyllic character disappears, and after strokes of kettledrums and a vigorous attack of strings and wood-wind the trumpets scream the theme of Manfred's despair. There are cries from the horns, convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard toward the close (muted horns).

Finale (Allegro con fuoco, B minor). The bacchanal in the hall of Arimanes is, no doubt, an instance of the influence of Berlioz over Tschaikowsky,—an influence seen in other instances; for there is nothing in Byron's poem to suggest such musical description. In the poem Arimanes is on his throne, a globe of fire, and is surrounded by spirits, who hymn his praises. The Destinies and Nemesis enter, and pay him homage.

Enter MANFRED.

A SPIRIT. What is here?
A mortal! Thou most rash and fatal wretch,
Bow down and worship!
SECOND SPIRIT. I do know the man,—
A Magian of great power and fearful skill!
THIRD SPIRIT. Bow down and worship, slave!
What, know'st thou not
Thine and our Sovereign?—Tremble and obey!
ALL THE SPIRITS. Prostrate thyself and thy condemned clay,
Child of the earth! or dread the worst.
MANFRED. I know it;
And yet ye see I kneel not.

Modest Tschaikowsky tells us that his brother admired and respected Berlioz as "a reformer of instrumentation"; but he was not enthusiastic over the music of the Frenchman. When Berlioz visited Moscow in 1867 to conduct two concerts, the Conservatory gave him a dinner,

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and Tschaikowsky then spoke a warm welcome in French to the distinguished visitor. As a critic, Tschaikowsky wrote at length of Berlioz in 1873. This article may be found in "Tschaikowsky," by Rosa Newmarch (London, 1900, pp. 145–148). I make room for this short extract: "Berlioz works upon the imagination. He knows how to engage and interest, but he can rarely move us. Poor in melodic inspiration, lacking a fine feeling for harmony, but endowed with a marvellous gift of exciting the imagination of his hearers, Berlioz applied all his creative powers to the externals of musical beauty. The results of this tendency are shown in that marvellous orchestration, that inimitable beauty of sonority, that picturesque presentment of the natural and fantastic world, which proclaim him the subtle and inspired poet, the unapproachably great master." Some claim that Tschaikowsky was not influenced to any extent by Berlioz, but surely in "Manfred" there are pages that are proofs of such influence.

This bacchanal grows wilder and wilder, until the theme of despair is heard. The music is now of ghostly character. There is a long fugato, which ends with a development of Manfred's motive. And now Byron is the direct inspirer. Astarte rises in obedience to the invocation of Nemesis, who answers the entreaty of Manfred.

MANFRED. Can this be death? there's bloom upon her cheek;
But now I see it is no living hue
But a strange hectic—like the unnatural red
Which Autumn plants upon the perish'd leaf.
It is the same! O God! that I should dread
To look upon the same—Astarte!—No,

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I cannot speak to her—but bid her speak—
Forgive me or condemn me.

.

PHANTOM OF ASTARTE. Manfred!
MANFRED. Say on, say on—
I live but in the sound—it is thy voice!
PHANTOM. Manfred! To-morrow ends thine earthly ills.
Farewell!
MANFRED. Yet one word more—am I forgiven?
PHANTOM. Farewell!
MANFRED. Say, shall we meet again?
PHANTOM. Farewell!
MANFRED. One word for mercy! Say thou lov'st me.
PHANTOM. Manfred!

(*The Spirit of* ASTARTE *disappears.*)

NEMESIS. She's gone, and will not be recall'd;
Her words will be fulfill'd. Return to the earth.
A SPIRIT. He is convulsed.—This is to be a mortal,
And seek the things beyond mortality.

Harp glissandos accentuate the weird effect of this scene. And now the themes of the first movement are combined in broad treatment, until there is a tremendous climax.

THE ABBOT OF SAINT MAURICE. Alas! how pale thou art—
thy lips are white—
And thy breast heaves—and in thy gasping throat
The accents rattle—Give thy prayers to Heaven—
Pray—albeit but in thought—but die not thus.
MANFRED. 'Tis over—my dull eyes can fix thee not;
But all things swim around me, and the earth
Heaves as it were beneath me. Fare thee well—
Give me thy hand.

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ABBOT. Cold—cold—even to the heart—
But yet one prayer—Alas! how fares it with thee?
MANFRED. Old man! 'tis not so difficult to die.
(MANFRED *expires.*)
ABBOT. He's gone—his soul hath ta'en his earthless flight—
Whither? I dread to think—but he is gone.

In the symphony the organ at the end of the Finale hints at reconciliation and forgiveness. But the last measures hint at the "Dies Irae."

Such is Tschaikowsky's translation of "Manfred" into music,—"Manfred," the poem that was praised by Goethe, who pronounced it to be "a wonderful phenomenon," and yet was inclined to think, with Hazlitt that Manfred is merely Byron, "with a fancy drapery on." In the notes to Schumann's "Manfred" (programme book, November 30, 1901) I quoted Henry Morley's remarks when Byron's play was revived at Drury Lane in 1863:—

" 'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The play-goer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play."

To some the play may now seem bombastic, absurd in its melodramatic woe; but it is a true poem of its period, of social and political conditions that made Byron possible. As Mr. W. E. Henley says: "A generation at once dandified and truculent, bigoted yet dissolute, magnificent but vulgar (or so it seems to us), artistic, very sumptuous, and yet capable of astonishing effort and superb self-sacrifice. . . . A dreadful age, no doubt: for all its solid foundations, of faith and dogma in the church, and of virtue and solvency in the State, a fierce, drunken, gambling, 'keeping,' adulterous, high-living, hard-drinking, hard-hitting, brutal age. But it was Byron's."

This dramatic poem inspired the symphony of Tschaikowsky, the music of Schumann, the "Ode-Symphonie" by Louis Lacombe for solos, chorus, and orchestra (1847). Add to these works a symphonic

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poem by Fendrich, a symphonic prelude by Präger, three orchestral pieces by Mackenzie,—"Astarte," "Pastorale," "Flight of the Spirits," —symphonic prelude by A. von Ahn Carse (London, March 2, 1904). The unhappy Nietzsche composed a "Meditation on Manfred," and sent it to von Bülow in 1872, who wrote him a letter of scathing criticism (see "Hans von Bülow: Briefe," vol. iv. pp. 552–555. Leipsic, 1900). The operas entitled "Manfred" are founded on adventures of the King of Sicily, who was slain in battle in 1266. Hans von Bronsart wrote the libretto as well as the music of "Manfred," a dramatic tone poem in five scenes (Weimar, Court Theatre, December 1, 1901). His hero is a young composer of the Renaissance, who, faithful to classical ideals, is not recognized by his contemporaries. He loves at first a choir singer, Maria, but forsakes her for the coquettish Countess Ramona. Maria dies of a broken heart. Manfred, haunted by spirit voices, flouts the Countess at their betrothal feast. A duel follows, and he is sorely wounded. In feverish dreams he sees the Day of Judgment, when his faithlessness toward Maria is urged against him. He turns toward God, and through the entreaties of the wronged one he is pardoned in the world above. This work was sung with scenery, costumes, action.

•

CONCERTO IN A MINOR, FOR VIOLONCELLO AND ORCHESTRA, OP. 33.

ROBERT VOLKMANN

(Born at Lommatzsch, Saxony, April 6, 1815; died at Budapest, October 30, 1883.)

This concerto, the first of Volkmann's published works for orchestra, was written during the composer's sojourn in Vienna (1854–58). It was produced at Vienna on November 22, 1857, by the 'cellist, Carl Schlesinger, to whom it is dedicated, and it was afterward more widely known through the performances of the virtuoso, David Popper.

The concerto is in a single movement, which may be described as an enlarged sonata movement. There is no introduction: the 'cello begins with the chief theme, Allegro moderato, A minor, 4-4. A new theme, not unlike the first motive in Volkmann's String Quartet in A minor, Op. 9 (composed in 1847), follows. A 'cello recitative leads to the second, the song theme. After the chief thematic material is

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introduced,—there are several subsidiary themes in the course of the concerto,—the development begins, and it is elaborately carried out. The development breaks off with a fortissimo orchestral chord to make room, after a passionate 'cello recitative, Allegro vivace, for a poetic episode. The development is again resumed, and new musical features are presented, until, after a crescendo, the 'cello attacks a cadenza, and after a majestic tutti the concerto comes to a quiet end.

Volkmann wrote four cadenzas for this concerto. A cadenza by Popper or Klengel is usually used in performance.

OVERTURE TO "LEONORE" NO. 3, OP. 72.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

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The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture," by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

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The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the

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coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a

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nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first and leads to a wildly jubilant coda.

"Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened

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in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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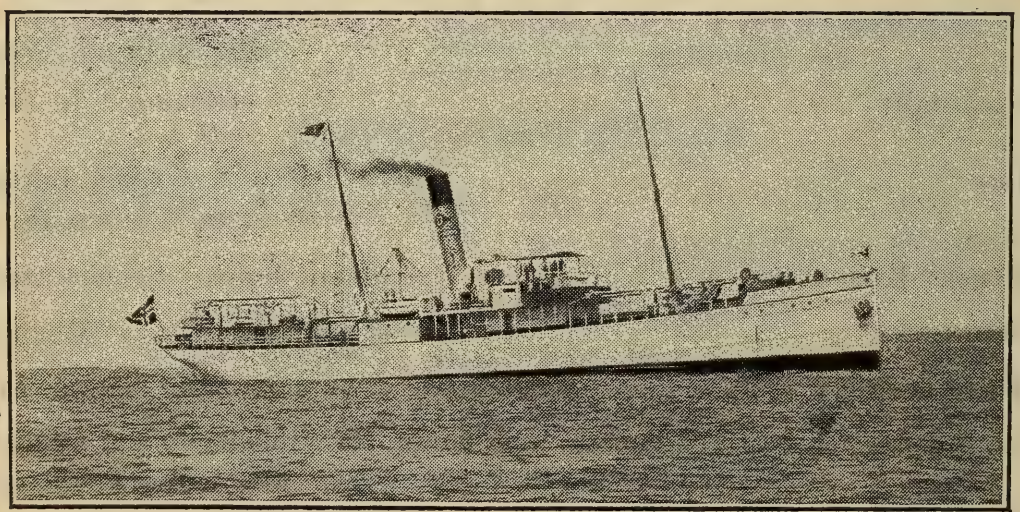
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Moderato con moto.
Andante.
Andante con duolo.

II. The Fairy of the Alps.
Vivace con spirito.
Trio: L' istesso tempo.

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Peter Tschaikowsky

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The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Mily Balakireff wrote a letter, dated St. Petersburg, October 28, 1882, to Tschaikowsky, in which he urged him to compose a symphonic poem based on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Balakireff would not compose the music, for the subject was not "in harmony with his inner disposition," but he thought the subject an admirable one for Tschaikowsky. And Balakireff sketched the programme at some length: there should be a fixed idea, the Manfred motive, which should appear in all the movements. His programme for the first movement is practically that which is printed in the score, and he took the pains to name the tonalities of the respective themes. His idea was that the second movement should portray the simple life of the Alpine hunter. "You must, of course, use a hunter's motive, but you should take the greatest care to avoid the trivial. God keep you from commonplaces after the manner of German fanfares and hunters' music." The third movement should portray the Fairy of the Alps. The Finale should be a wild Allegro, with a portrayal of the palace of Arimanes and of the appearance of Astarte's ghost; "her music must be simple and maidenly

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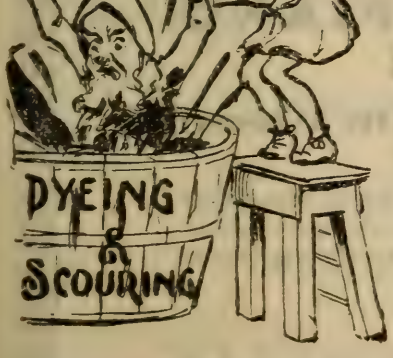
ideal"; then the setting of the sun and the death of Manfred. Balakireff gave him advice concerning details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it knows not how to preserve its ideals."*

Tschaikowsky began composition at Maidanowo in April, 1885. He found the task a hard one, and he was tempted at times to put it aside. He wrote to Mrs. von Meck, August 3, 1885: "The work is so difficult and complicated that I myself am for the time being a Manfred." He spoke of his wish to be through with it, of his exhaustion: "This is the eternal vicious circle in which I go round without finding an exit. If I have no work, I am bored and dismal; if I have work—I work beyond my strength." He completed "Manfred" in September, 1885. Tschaikowsky wrote that month to Mrs. von Meck: "My 'Manfred' will be played once or twice, and then it will disappear; outside of a handful who go to symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people"; and he was already feverish over an opera at which he was then working.

The first performance of "Manfred" was at Moscow, March 11, 1886, under Erdmannsdörffer's† direction. Tschaikowsky attended the re-

*Balakireff's letter is published in full in Modest Tschaikowsky's Life of his brother Peter, vol. ii. pp. 333–335.

†Max Erdmannsdörffer died at Munich, February 14, 1905. Born at Nuremberg on June 14, 1848, he studied at the Leipsic Conservatory and with Rietz at Dresden. He was court conductor at Sondershausen (1871–80), then he lived for a time at Leipsic. He was conductor of the Imperial Russian Music Society at



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hearsals and was at the concert. He wrote to his faithful and sympathetic friend: "I am very contented; I think it is my best orchestral work. The performance was an excellent one, yet it seemed to me the audience was unintelligent and cool, although at the end there was 'an ovation.'" César Cui, who was as a rule hostile toward Tschaikowsky as a composer, wrote in terms of almost hysterical praise of "Manfred" when it was performed in St. Petersburg (December, 1886).

The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, December 4, 1886. The first performance in Boston was by the Symphony Orchestra, Mr. Gericke conductor, April 27, 1901. The second was on February 8, 1902; the third on April 30, 1904.

The symphony, dedicated to Mily Balakireff, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, gong, tambourine, two harps, organ (or harmonium), strings.

This symphony, which was not catalogued by Tschaikowsky among his symphonies, may be characterized as descriptive or programme music. There is a preface in Russian and French.

Moscow from 1882 to 1889, and he founded at Moscow in 1885 a students' orchestral society. From 1889 to 1895 he conducted the Philharmonic concerts and Singakademie at Bremen. In 1895 he moved to Munich, but conducted the Imperial Russian Music Society's concerts at St. Petersburg during the winters of 1895–96 and 1896–97. In 1897 he was court conductor at Munich and teacher in the Akademie der Tonkunst, but he resigned both positions toward the end of 1898, and in 1897 he gave up conducting the Akademie concerts. The University of Warsaw made him a professor in 1886. He wrote an overture, "Narziss," choral works, songs, and piano pieces. He married in 1874 Pauline Fichtner (born Oprawill in 1847 at Vienna), a pupil of Liszt, a celebrated pianist and teacher.

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I. Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

II. The Fairy of the Alps appears to Manfred beneath the rainbow of the waterfall.

III. Pastorale. Simple, free, and peaceful life of the mountaineers.

IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (Lento lugubre) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets. This motive is afterward associated with the vision of Astarte and at last with her own woeful cry. Then there is the suggestion of Manfred's knowledge of the black art. Of what avail are magic spells? The spirits cannot bring relief. There is an instrumental scene of confusion, rage, despair, until Manfred shrieks "Astarte!" (oboes, English horn, clarinets). Then begins the second part of this first movement. Hitherto the prevailing tonality has been that of B minor, and the tempo 4-4. The tempo is changed to 3-4, and the "Astarte theme" (Andante) enters in D major (muted strings, without double-

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basses). There is the suggestion of her cry "Manfred!" The theme is then treated with greater breadth, and there is a remarkably effective bass, which descends step by step, and is fancied by certain German analysts "to remind the hearer that this vision is only a vision, a memory to Manfred, in which he sees his own wickedness and reads his fate." The first theme of despair enters, and the movement closes in B minor, treated broadly and with the full strength of the orchestra; indeed, there are frequent indications of *ffff*. The movement should not be considered as panoramic in any sense. There is no attempt to depict any special scene, to translate into music any particular soliloquy. It is the soul of Manfred that the composer wishes to portray.

The second movement, "The Fairy of the Alps," recalls inevitably scene ii., act ii., of Byron's poem:—

A lower Valley in the Alps. A Cataract.

Enter MANFRED.

It is not noon,—the sunbow's rays still arch
The torrent with the many hues of heaven,
And roll the sheeted silver's waving column
O'er the crag's headlong perpendicular,
And fling its lines of foaming light along,
And to and fro, like the pale courser's tail,
The Giant steed, to be bestrode by Death,
As told in the Apocalypse. No eyes
But mine now drink this sight of loveliness,
I should be sole in this sweet solitude,
And with the Spirit of the place divide
The homage of these waters.—I will call her.

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(*Manfred takes some of the water into the palm of his hand, and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbow of the torrent.*)

Beautiful Spirit! with thy hair of light,
And dazzling eyes of glory, in whose form
The charms of earth's least mortal daughters grow
To an unearthly stature, in an essence
Of purer elements; while the hues of youth,—
Carnation'd like a sleeping infant's cheek,
Rock'd by the beating of her mother's heart,
Or the rose tints, which summer's twilight leaves
Upon the lofty glacier's virgin snow,
The blush of earth, embracing with her heaven,—
Tinge thy celestial aspect, and make tame
The beauties of the sunbow which bends o'er thee.
Beautiful Spirit! in thy calm clear brow,
Wherein is glass'd serenity of soul,
Which of itself shows immortality,
I read that thou wilt pardon to a Son
Of Earth, whom the abstruser powers permit
At times to commune with them—if that he
Avail him of his spells—to call thee thus,
And gaze on thee a moment.

Manfred tells her the story of Astarte and his despair. He will not swear obedience to the Witch, although she hints at help. The Witch disappears.

MANFRED (*alone*). We are the fools of time and
terror! Days
Steal on us and steal from us; yet we live,
Loathing our life, and dreading still to die.

This movement may be called the Scherzo (B minor, Vivace con spirito, 2-4) of the symphony. As programme music it has only a

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slight connection with the fundamental idea. Byron had been much impressed by a scene at the foot of the Jungfrau (see the journal of his Swiss tour, which he sent to his sister): "Glaciers; torrents; one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on,—thunder, lightning, hail; all in perfection and beautiful. The torrent is in shape, curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the '*pale horse*' on which Death is mounted in the *Apocalypse*. It is neither mist nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." As the scene in the poem may be regarded as a picturesque episode,—for the incantation is fruitless and only one of many,—so the music is a relief after the tumultuous passion and raging despair of the first movement. "The instrumentation is most ingenious in kaleidoscopic effects, both in tone color and rhythm, in its pauses, syncopations, triolets, delicate staccato, double-tongued passages for the wood-wind, pizzicato and flageolet tones for the strings." The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. (These harmonics are seldom found in scores. They say the first use of them is in Boïeldieu's "La Dame Blanche" (1825), and there is a better known instance in the "Waltz of Sylphs" in Berlioz's "Damnation of Faust.") The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there is no express indication of a return to the main portion. The theme of despair is

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again sounded, but the Witch does not disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again.

The Pastorale (G major, Andante con moto) opens with a long melody for two oboes accompanied by the strings. The music was suggested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major) includes a drone-bass of sixteen measures,—B–F-sharp,—which falls suddenly to A–E, when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, English horn, horn, bassoons, then oboes). The mood changes. The idyllic character disappears, and after strokes of kettledrums and a vigorous attack of strings and wood-wind the trumpets scream the theme of Manfred's despair. There are cries from the horns, convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard toward the close (muted horns).

Finale (Allegro con fuoco, B minor). The bacchanal in the hall of Arimanes is, no doubt, an instance of the influence of Berlioz over Tschaikowsky,—an influence seen in other instances; for there is nothing in Byron's poem to suggest such musical description. In the poem Arimanes is on his throne, a globe of fire, and is surrounded by spirits, who hymn his praises. The Destinies and Nemesis enter, and pay him homage.

Enter MANFRED.

A SPIRIT. What is here?
A mortal! Thou most rash and fatal wretch,
Bow down and worship!

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SECOND SPIRIT. I do know the man,—
A Magian of great power and fearful skill!
THIRD SPIRIT. Bow down and worship, slave!
What, know'st thou not
Thine and our Sovereign?—Tremble and obey!
ALL THE SPIRITS. Prostrate thyself and thy condemned clay,
Child of the earth! or dread the worst.
MANFRED. I know it;
And yet ye see I kneel not.

Modest Tschaikowsky tells us that his brother admired and respected Berlioz as "a reformer of instrumentation"; but he was not enthusiastic over the music of the Frenchman. When Berlioz visited Moscow in 1867 to conduct two concerts, the Conservatory gave him a dinner, and Tschaikowsky then spoke a warm welcome in French to the distinguished visitor. As a critic, Tschaikowsky wrote at length of Berlioz in 1873. This article may be found in "Tschaikowsky," by Rosa Newmarch (London, 1900, pp. 145–148). I make room for this short extract: "Berlioz works upon the imagination. He knows how to engage and interest, but he can rarely move us. Poor in melodic inspiration, lacking a fine feeling for harmony, but endowed with a marvellous gift of exciting the imagination of his hearers, Berlioz applied all his creative powers to the externals of musical beauty. The results of this tendency are shown in that marvellous orchestration, that inimitable beauty of sonority, that picturesque presentment of the natural and fantastic world, which proclaim him the subtle and inspired poet, the unapproachably great master." Some claim that Tschaikowsky was not influenced to any extent by Berlioz, but surely in "Manfred" there are pages that are proofs of such influence.

This bacchanal grows wilder and wilder, until the theme of despair is heard. The music is now of ghostly character. There is a long fugato, which ends with a development of Manfred's motive. And now Byron is the direct inspirer. Astarte rises in obedience to the invocation of Nemesis, who answers the entreaty of Manfred.

MANFRED. Can this be death? there's bloom upon her cheek;
But now I see it is no living hue
But a strange hectic—like the unnatural red
Which Autumn plants upon the perish'd leaf.
It is the same! O God! that I should dread
To look upon the same—Astarte!—No,
I cannot speak to her—but bid her speak—
Forgive me or condemn me.

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PHANTOM OF ASTARTE. Manfred!
MANFRED. Say on, say on—
I live but in the sound—it is thy voice!
PHANTOM. Manfred! To-morrow ends thine earthly ills.
Farewell!
MANFRED. Yet one word more—am I forgiven?
PHANTOM. Farewell!
MANFRED. Say, shall we meet again?
PHANTOM. Farewell!
MANFRED. One word for mercy! Say thou lov'st me.
PHANTOM. Manfred!
(*The Spirit of* ASTARTE *disappears.*)
NEMESIS. She's gone, and will not be recall'd;
Her words will be fulfill'd. Return to the earth.
A SPIRIT. He is convulsed.—This is to be a mortal,
And seek the things beyond mortality.

Harp glissandos accentuate the weird effect of this scene. And now the themes of the first movement are combined in broad treatment, until there is a tremendous climax.

THE ABBOT OF SAINT MAURICE. Alas! how pale thou art—
thy lips are white—
And thy breast heaves—and in thy gasping throat
The accents rattle—Give thy prayers to Heaven—
Pray—albeit but in thought—but die not thus.
MANFRED. 'Tis over—my dull eyes can fix thee not;
But all things swim around me, and the earth
Heaves as it were beneath me. Fare thee well—
Give me thy hand.
ABBOT. Cold—cold—even to the heart—
But yet one prayer—Alas! how fares it with thee?
MANFRED. Old man! 'tis not so difficult to die.
(MANFRED *expires.*)
ABBOT. He's gone—his soul hath ta'en his earthless flight—
Whither? I dread to think—but he is gone.



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In the symphony the organ at the end of the Finale hints at reconciliation and forgiveness. But the last measures hint at the "Dies Irae."

Such is Tschaikowsky's translation of "Manfred" into music,—"Manfred," the poem that was praised by Goethe, who pronounced it to be "a wonderful phenomenon," and yet was inclined to think, with Hazlitt that Manfred is merely Byron, "with a fancy drapery on." In the notes to Schumann's "Manfred" (programme book, November 30, 1901) I quoted Henry Morley's remarks when Byron's play was revived at Drury Lane in 1863:—

" 'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The play-goer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play."

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To some the play may now seem bombastic, absurd in its melodramatic woe; but it is a true poem of its period, of social and political conditions that made Byron possible. As Mr. W. E. Henley says: "A generation at once dandified and truculent, bigoted yet dissolute, magnificent but vulgar (or so it seems to us), artistic, very sumptuous, and yet capable of astonishing effort and superb self-sacrifice. . . . A dreadful age, no doubt: for all its solid foundations, of faith and dogma in the church, and of virtue and solvency in the State, a fierce, drunken, gambling, 'keeping,' adulterous, high-living, hard-drinking, hard-hitting, brutal age. But it was Byron's."

This dramatic poem inspired the symphony of Tschaikowsky, the music of Schumann, the "Ode-Symphonie" by Louis Lacombe for solos, chorus, and orchestra (1847). Add to these works a symphonic poem by Fendrich, a symphonic prelude by Präger, three orchestral pieces by Mackenzie,—"Astarte," "Pastorale," "Flight of the Spirits," —symphonic prelude by A. von Ahn Carse (London, March 2, 1904). The unhappy Nietzsche composed a "Meditation on Manfred," and sent it to von Bülow in 1872, who wrote him a letter of scathing criticism (see "Hans von Bülow: Briefe," vol. iv. pp. 552–555. Leipsic, 1900). The operas entitled "Manfred" are founded on adventures of the King of Sicily, who was slain in battle in 1266. Hans von Bronsart wrote the libretto as well as the music of "Manfred," a dramatic tone poem in five scenes (Weimar, Court Theatre, December 1, 1901). His hero is a young composer of the Renaissance, who, faithful to classical ideals, is not recognized by his contemporaries. He loves at first a choir singer, Maria, but forsakes her for the coquettish Countess Ramona. Maria dies of a broken heart. Manfred, haunted by spirit voices, flouts the Countess at their betrothal feast. A duel follows, and he is sorely wounded. In feverish dreams he sees the Day of Judgment,

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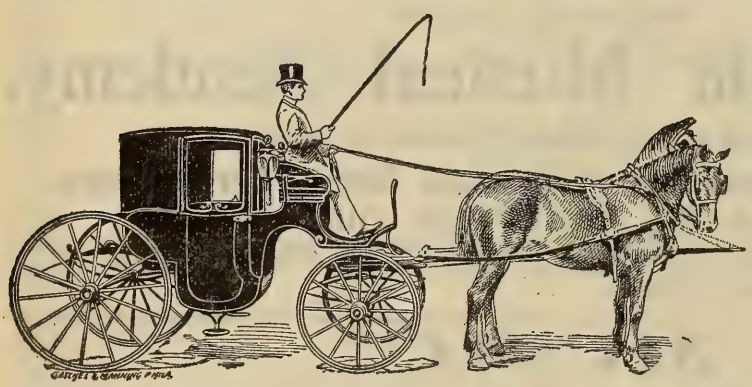
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when his faithlessness toward Maria is urged against him. He turns toward God, and through the entreaties of the wronged one he is pardoned in the world above. This work was sung with scenery, costumes, action.

Mr. Fritz Kreisler was born at Vienna, February 2, 1875. He began to play the violin when he was four years old, and two years later he played a concerto by Rode at a concert in which Patti sang. A pupil of Hellmesberger, he took the first prize at the Vienna Conservatory when he was ten years old. Then he went to the Paris Conservatory, studied under Massart, and in 1887 received, with Miss Gauthier and Messrs. Wondra, Pellenc, Rinuccini, the first prize for violin playing. He played at a Pasdeloup Concert, then he went a-journeying. He saw Greece, and appeared for the first time in Boston, November 9, 1888, in Music Hall, with Mr. Rosenthal, the pianist. "Master" Kreisler then played Mendelssohn's Concerto, and Mr. Walter Damrosch led the orchestra. The boy in company with Mr. Rosenthal gave recitals in Bumstead Hall, December 17, 18, 19. He returned to Paris, studied again with Massart and with Godard and Delibes. He lived for two years in Italy, went home and did army service (they say), and reappeared as a virtuoso in German cities in 1899. He visited the United States in 1900, and gave his first recital in Boston, December 18, at Steinert Hall. (Later recitals were on February 12, 26, March 2, 5, 16, 1901.) His first appearance at a Boston Symphony Concert was



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on February 9, 1901, when he played Beethoven's Concerto. He went back to Europe, played in various lands, as Russia, returned to this country, and gave a series of recitals in Boston, January 23, 25, February 1, 11, 1902. He played Spohr's Concerto in A minor ("Scena Cantante") here at a Symphony Concert, February 15, 1902. He returned to this country in 1904, and gave recitals in Boston, January 10, 13, 30, February 2, March 4.

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This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus Concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a Symphony Concert on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897,

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with a cadenza by Charles Martin Loeffler; and at the concert in memory of Governor Wolcott, December 29, 1900), and by Miss MacCarthy, November 15, 1902, December 19, 1903.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

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The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double-stopping, florid running passages, arpeggios, technical demands on the player.

ENTR'ACTE.

A PHASE OF BEETHOVEN.

BY VERNON BLACKBURN.

One wonders if ever in the history of music it will be possible to give a judgment which shall be universally absolute on the subject of Beethoven's Ninth Symphony, where it lies in relation to all his own art,

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where it lies in relation to all art before and after it. The subject reappears to the mind after another reading of the difficulties, the troubles, the enthusiasms, the doubts, the despairs which formed the atmosphere through which Wagner gave his very memorable, if much debated, performance of the colossal work at Dresden in 1846. The controversy at the time was a keen one. Mr. C. F. Glasenapp, the second volume of whose biography of Wagner, as we have before mentioned, was, in a translated form by Mr. W. Ashton Ellis, issued a little while ago, dealt with the matter. Mr. Glasenapp, indeed, forgetting that he himself uses the pen for the emanation of his opinions, falls foul, in the most alarming manner, of the "gentry of the pen," the "reptiles," and one scarce knows how many else who dared to have an individual opinion concerning either the performance of that occasion or upon the imperial place which the Symphony takes in Beethoven's deathless list.

The performance, of course, has become a matter of history; and it is impossible to-day to speak save through the mouths of either the "archangels" or the "reptiles," however you may view them in that connection. There is no earthly doubt, on the one hand, that Wagner, to put the matter mildly, assumed a dictatorial position in regard to the score—on the principle apparently that "what an artist has not done he should, on certain occasions, have done." There is equally no doubt that there were some who blamed, some who approved his attitude. For a crucial example, take the famous story, which is perfectly authentic, of the bandsmen (the translator calls them, as usual, "gentry") who declared that D, and not D-flat, was marked in their

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score. "You must alter it; it's wrong; it ought to be D-flat." The story would clearly have no point at all if it were not supposed to point to the personal Wagnerian element in the matter.

On the other hand, the relation of the Ninth Symphony to musical art generally is a matter of more personal opinion, and the discussion is repeatedly a fascinating one. In this respect we have before expressed our views in these columns; but it is a matter really of the utmost importance as dealing with all artistic development. It would appear that the artist, advancing ever upon the paths of his quest after the final expression of his final artistic sentiment, gradually sets aside the mingling of the external with the spiritual world until the point may come, in an extreme case, when he (by some misfortune of exaggeration) speaks a language that is practically unintelligible to the average man. Here you fall upon two distinct and separate classes—the class which in the end does finally reach, as it were, an utterance which is the ultimate perfection, the last fruits, of an artistic personality, and the class which mingles personal formulas into a sort of new gibberish. Two supreme cases of this advance to a sane fruition are Shakspeare and Rembrandt. Many cases in which what may be called "middle-

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period" work was by far the best, and in which final work has a sort of relation, in fact, to an express at too high a speed, twisting the lines in its hurried progress, will, doubtless, at once occur to the well-informed in examples that belong to our own generation. The point is this: Was Beethoven just over the verge of this peculiar tendency to exaggeration when he composed the Ninth Symphony, and had he reached his maximum of combined sanity and inspiration in the Seventh?

It is—though we frankly know that to many the answer is a foregone conclusion one way or the other—a difficult matter to decide. One while, in one mood, the answer is on this side; another while, in another mood, the answer is on that side; and it would be the height of intolerance, we think (intending correspondents may perhaps be inclined to remember), if either answer should be regarded as a sign of hopelessness on the part of the man who made it. Having made that preliminary statement, we may reassert our own view that in a *plebiscite* on the subject we should plump for the Seventh. Comparisons need not be reiterated, and in any case they are singularly futile; but upon purely æsthetic grounds we make our preference. We would wager, however, that not nearly so much glory would have issued from the performance of the Seventh at the opening of Bayreuth as from one of the Ninth. Men are often used to judge by difficulties. Hannibal has more glory for crossing the Alps than has Scipio for Hannibal's ultimate defeat.

MASS MUSIC.

BY VERNON BLACKBURN.

Practically, ever since the time when Western cultivation called in the aid of musical art, there has been in existence a body of religious

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music which, however, in recent days has fallen somewhat into disuse. We do not refer to plain-song, although much might be said of that. Nevertheless, it is a fact that the body of Mass Music which has gathered around the most sacred service of Roman Catholicism has been the product of a most genuine religious emotion. At one time it was the fashion to write a Mass as a sort of exercise in composition.

Thus it fell out that Mozart practically began his artistic existence with the composition of the music for the Mass. Here was the ready-made libretto, and it inspired the most profound emotion. "Credo in unum Deum," "Gloria in excelsis Deo," "Agnus Dei, qui tollis peccata mundi"— in these you have phrases which, indeed, might inspire the creative soul to the fulfilment of an inspiration; and the religious youth, brought face to face with facts of so tremendous a nature, naturally took up the tale and interpreted it to the best of his endeavour.

Mass Music has occupied the thoughts of many great minds. Haydn, for example, found therein his place of peace. The Mass was to him the playground of his genius. Perhaps his best example of this particular bent of his genius may be found in that composition which is known as the "Imperial" Mass. The splendid "canon" which forms the most effective part of the "Credo" is among the most formidably ingenious things of this kind of art. And the touching tenderness of the "Et Incarnatus" is particularly intimate. The "Et Incarnatus" of these various Masses may be taken as a sort of touchstone whereby you test the composer's emotion.

Cherubini is another name that occurs to one in connection with this particular province of art; but Cherubini takes his tremendous subject somewhat too academically. We know well that Cherubini is the pet of a certain section of ecclesiastical musicians, and their justification

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is shown by this fact, that, as Cherubini was the most "correct" of all musicians, so he fulfils almost ideally the exact and precise phraseology of the Nicene Creed.

Why the words of the Catholic liturgy should have proved so singular a source of musical inspiration, it is a little difficult to explain; but you have the phenomenon repeated in the case of Beethoven, no less than in the case of John Sebastian Bach. In our own time there is Professor Stanford, to whom the Mass of the Dead has had so overpowering an attraction that he has braved competition even with the greatness and the noble simplicity of plain-song. The Dead Mass, of course, contains elements that appeal to any man possessed of keen human emotion; if one may countersign Terence's glorious phrase, "Nil humanum mi alienum puto," then, of all common human things, surely Death is the most touching, and it is probably for that reason that the Requiem Mass has received a lion's share of attention.

That there is a distinctly appealing element in such phrases of the Mass as are customarily set to music is shown obviously by the fact that they have had attraction for men who are by no means inclined to be attached to Roman Catholicism. Some of these we have already mentioned. "Kyrie Eleison," "Gloria in excelsis Deo," "Credo in unum Deum," "Sanctus," "Benedictus qui venit in nomine Domini," and "Agnus Dei"—here is a collection of ideas of the keenest spiritual importance. Yet it is odd when one comes to sum the matter up to find that despite the enormous body of music which has been the result of this particular inspiration so little actually remains of the most sterling quality. Of Mozart's Masses the public practically knows nothing, and Haydn's essays in the same direction are barely known save to the expert, if one makes the exception already mentioned. Beethoven and Bach in their essays upon the same subject are, of course,

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known to every student, and to the frequenters of our provincial festivals—a strange fate surely for that which was intended to represent the apotheosis of a purely religious idea.

The net result of such a discussion is to come back to that old futile commonplace, that human strife almost invariably leads, not to the consummation of the ends for which it was started, but to some purely esoteric fulfilment. So it is that you find that the most enduring monument of the belief in Transubstantiation is furnished by those who avowedly confessed to no belief in that doctrine. Academic emotion once more triumphs, and it is once more proved by another path that it is a bigger thing to have described the sorrows of a King Lear than to have endured them. The world of shadows is more real, as the philosopher said, than the passing pageant of human things.

MOZART THE FREEMASON.

BY VERNON BLACKBURN.

In a Note which prefaces the issue of Mozart's "Masonic Cantata," entitled "The Praise of Friendship" (arranged by Mr. George Dusart and published by Davis and Company), the statement is made that "it does not appear to be generally known that Freemasonry has the honour of claiming as one of its members the immortal and incomparable composer, Mozart." We may take leave to question Mr. Dusart's assurance, for there is surely no student of Mozart's artistic achievement who is unaware of the fact that "Die Zauberflöte" was written almost entirely from the technical standpoint of Freemasonry. In-

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deed, a great deal of the so-called unintelligibleness of the libretto of that opera is based upon this very fact; anybody who had interested himself in the life-work of Mozart must perforce have known so much; and therefore the reason of the writing of this cantata should not come with any sense of surprise. "The work," to quote the afore-mentioned Note, "possesses a peculiarly sad and pathetic interest, in that it was his last finished composition." We cannot countersign the statement made in this preface that it is a "joyful little masterpiece." That which is joyful is not Mozart at his best; that which is here Mozart in a felicitous mood can scarcely be described as joyful. For the reminiscences of "Die Zauberflöte" lie thick upon this cantata. The sorrowful and beautiful air, "God doth not reveal," has almost its counterpart in the opera; and the melody from "D'Ostro and Zaffir" is almost identical with the cantata's opening chorus; but the delight of such melodies as "Regna, Amore," or "Colomba, O Tortorella" has no rival in the Masonic cantata. We rather find the note of depression running throughout all this work; and there are in what are called the "joyful" passages of this work moments of actual commonplace.

The opening chorus in C major leads into a recitative that is very finely conceived, and is succeeded by a duet that (quite apart from the verbal significance of the thing) has within it the "lacrymæ rerum," flowing like some pathetically small stream in a meadow-land made rich by rain. The effort to be happy becomes almost harshly poignant. "Hail the Perfect Master" is really a lamentation; it is obviously purposed by its writer to be triumphantly joyous; but it fails—in the genuine sense of the adverb, it fails miserably. In a word, if

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we had to select a work in which the irony of truth is confronted by virtuous intention, we should select Mozart's "Praise of Friendship." It is the intention which the writer of this preface to which reference has been made has mistaken for the actual accomplishment.

For our part, the study of this little work once more brings to our thoughts in a very explicit way the bravery and the determination of Mozart's character. For it is clear that in this composition he accidentally reveals himself in a singularly unexpected manner. He had been constantly struggling so hard with "the thousand natural shocks that flesh is heir to"; but still he lowered between his art and his life a thick curtain, so that the one should never jostle with the other. And here, in this "joyful little masterpiece"—alas! for the phrase—it is as if a rent were made in that curtain, and you saw the man sick and tired, art-worn, exhausted with labour, with the hurrying pressure of inspiration, and almost turning towards the ultimate silence. But he struggles on; he must continue to "make music"; and he will work till the taper is burned out, till the cruse be dry, till the pitcher be broken, till the fillet be shrunk, till "man goeth to his long home."

Stories have been told of Mozart's so-called indolence. He was devoted to billiards; he was for ever postponing his work; his view of life was that he need never do to-day what could possibly be put off till the morrow. These things are true; but those who are fond of pointing their moral by repeating them prove that they have not the smallest idea of the intensity with which a man like Mozart lived during his working hours. His brain then was like a candle burning in pure oxygen. He was capable of superhuman achievements. He could write one of the greatest overtures the world has ever heard in a single night. But the close of his days was, perhaps for that reason, shrouded in gloomy forebodings. He was then incapable of "joyful little master-



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pieces." The tragedy of "Die Zauberflöte" is more impressive by far than its comedy; and we fear for a conclusion that "The Praise of Friendship" shows how the well-springs of the greatest musical humourist that ever lived were near the time of drought. Nevertheless, we are grateful for Mr. Dusart's publication of the work.

Overture to "Leonore" No. 3, Op. 72.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen,"

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but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand

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characteristic overture," by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

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The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage

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in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C

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major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first and leads to a wildly jubilant coda.

"Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice

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"Manfred," Symphony after Byron's Poem.

WEBER
Overture to "Oberon."
"Invitation to the Dance," Rondo Brillant.
(Orchestrated by HECTOR BERLIOZ.)

was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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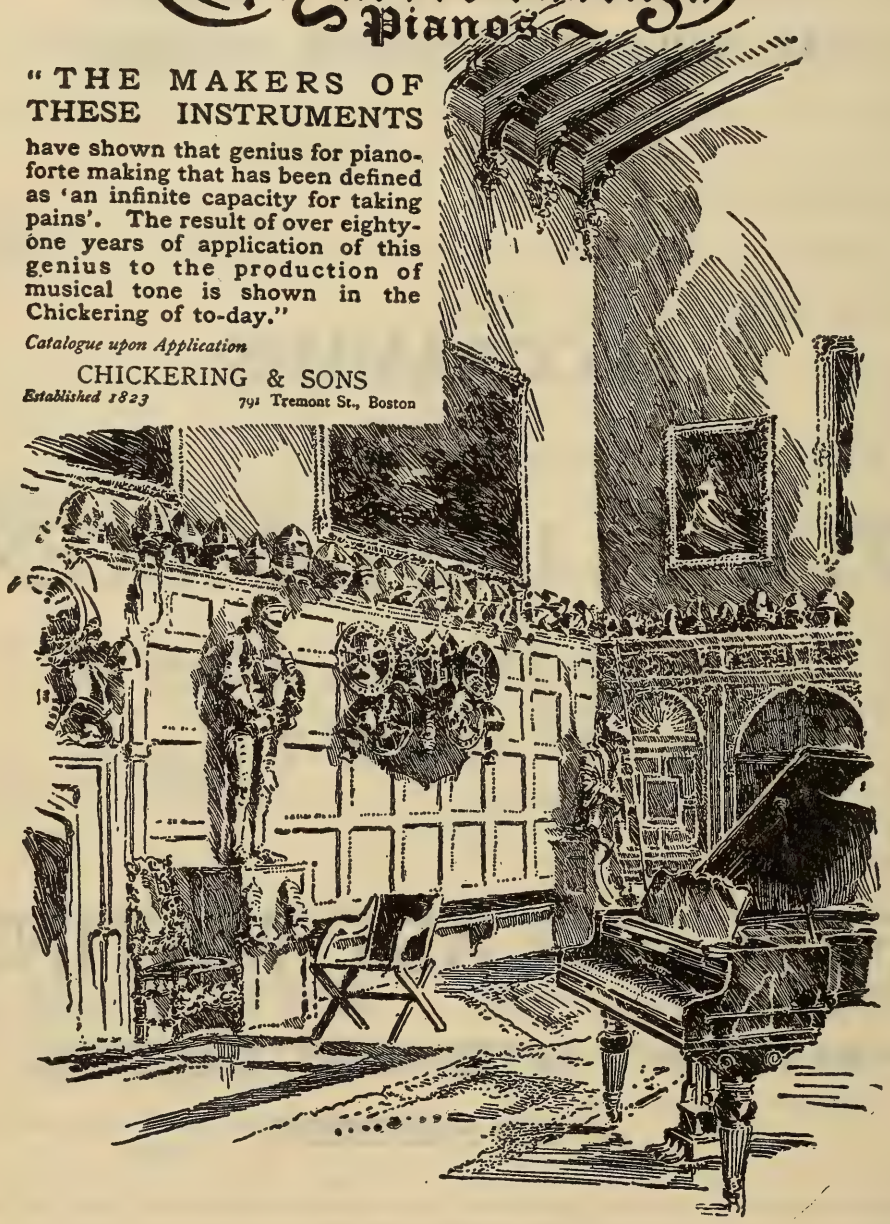
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I. Manfred's Wanderings and Despair.
 Lento lugubre.
 Moderato con moto.
 Andante.
 Andante con duolo.
II. The Fairy of the Alps.
 Vivace con spirito.
 Trio: L' istesso tempo.
III. Pastorale: Andante con moto.
IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death.
 Allegro con fuoco.
 Andante con duolo.
 Tempo primo.
 Largo.

Brahms Concerto for Violin

I. Allegro ma non troppo.
II. Adagio.
III. Finale: Rondo.

Beethoven Overture, "Leonore" No. 3

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Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 5–6, 1893.)

The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Mily Balakireff wrote a letter, dated St. Petersburg, October 28, 1882, to Tschaikowsky, in which he urged him to compose a symphonic poem based on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Balakireff would not compose the music, for the subject was not "in harmony with his inner disposition," but he thought the subject an admirable one for Tschaikowsky. And Balakireff sketched the programme at some length: there should be a fixed idea, the Manfred motive, which should appear in all the movements. His programme for the first movement is practically that which is printed in the score, and he took the pains to name the tonalities of the respective themes. His idea was that the second movement should portray the simple life of the Alpine hunter. "You must, of course, use a hunter's motive, but you should take the greatest care to avoid the trivial. God keep you from commonplaces after the manner of German fanfares and hunters' music." The third movement should portray the Fairy of the Alps. The Finale should be a wild Allegro, with a portrayal of the palace of Arimanes and of the appearance of Astarte's ghost; "her music must be simple and maidenly ideal"; then the setting of the sun and the death of Manfred. Balakireff gave him advice concerning details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The

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subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it knows not how to preserve its ideals."*

Tschaikowsky began composition at Maidanowo in April, 1885. He found the task a hard one, and he was tempted at times to put it aside. He wrote to Mrs. von Meck, August 3, 1885: "The work is so difficult and complicated that I myself am for the time being a Manfred." He spoke of his wish to be through with it, of his exhaustion: "This is the eternal vicious circle in which I go round without finding an exit. If I have no work, I am bored and dismal; if I have work—I work beyond my strength." He completed "Manfred" in September, 1885. Tschaikowsky wrote that month to Mrs. von Meck: "My 'Manfred' will be played once or twice, and then it will disappear; outside of a handful who go to symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people"; and he was already feverish over an opera at which he was then working.

The first performance of "Manfred" was at Moscow, March 11, 1886, under Erdmannsdörffer's† direction. Tschaikowsky attended the rehearsals and was at the concert. He wrote to his faithful and sympathetic friend: "I am very contented; I think it is my best orchestral work. The performance was an excellent one, yet it seemed to me the audience was unintelligent and cool, although at the end there was 'an ovation.'" César Cui, who was as a rule hostile toward Tschaikowsky as a composer, wrote in terms of almost hysterical praise of "Manfred" when it was performed in St. Petersburg (December, 1886).

The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, December 4, 1886. The first performance in Boston was by the Symphony Orchestra, Mr. Gericke conductor, April 27, 1901. The second was on February 8, 1902; the third on April 30, 1904.

The symphony, dedicated to Mily Balakireff, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, gong, tambourine, two harps, organ (or harmonium), strings.

This symphony, which was not catalogued by Tschaikowsky among

*Balakireff's letter is published in full in Modest Tschaikowsky's Life of his brother Peter, vol. ii. pp. 333–335.

†Max Erdmannsdörffer died at Munich, February 14, 1905. Born at Nuremberg on June 14, 1848, he studied at the Leipsic Conservatory and with Rietz at Dresden. He was court conductor at Sondershausen (1871–80), then he lived for a time at Leipsic. He was conductor of the Imperial Russian Music Society at Moscow from 1882 to 1889, and he founded at Moscow in 1885 a students' orchestral society. From 1889 to 1895 he conducted the Philharmonic concerts and Singakademie at Bremen. In 1895 he moved to Munich, but conducted the Imperial Russian Music Society's concerts at St. Petersburg during the winters of 1895–96 and 1896–97. In 1897 he was court conductor at Munich and teacher in the Akademie der Tonkunst, but he resigned both positions toward the end of 1898, and in 1897 he gave up conducting the Akademie concerts. The University of Warsaw made him a professor in 1886. He wrote an overture, "Narziss," choral works, songs, and piano pieces. He married in 1874 Pauline Fichtner (born Oprawill in 1847 at Vienna), a pupil of Liszt, a celebrated pianist and teacher.

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his symphonies, may be characterized as descriptive or programme music. There is a preface in Russian and French.

I. Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

II. The Fairy of the Alps appears to Manfred beneath the rainbow of the waterfall.

III. Pastorale. Simple, free, and peaceful life of the mountaineers.

IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (Lento lugubre) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets. This motive is afterward associated with the vision of Astarte and at last with her own woeful cry. Then there is the suggestion of Manfred's knowledge of the black art. Of what avail are magic spells? The spirits cannot bring relief. There is an instrumental scene of confusion, rage, despair, until Manfred shrieks "Astarte!" (oboes, English horn, clarinets). Then begins the second part of this first movement. Hitherto the prevailing tonality has been that of B minor, and the tempo 4-4. The tempo is changed to 3-4, and the "Astarte theme" (Andante) enters in D major (muted strings, without double-basses). There is the suggestion of her cry "Manfred!" The theme is then treated with greater breadth, and there is a remarkably effective bass, which descends step by step, and is fancied by certain German analysts "to remind the hearer that this vision is only a vision, a memory to Manfred, in which he sees his own wickedness and reads his fate."



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The first theme of despair enters, and the movement closes in B minor, treated broadly and with the full strength of the orchestra; indeed, there are frequent indications of *ffff*. The movement should not be considered as panoramic in any sense. There is no attempt to depict any special scene, to translate into music any particular soliloquy. It is the soul of Manfred that the composer wishes to portray.

The second movement, "The Fairy of the Alps," recalls inevitably scene ii., act ii., of Byron's poem:—

A lower Valley in the Alps. A Cataract.

Enter MANFRED.

It is not noon,—the sunbow's rays still arch
The torrent with the many hues of heaven,
And roll the sheeted silver's waving column
O'er the crag's headlong perpendicular,
And fling its lines of foaming light along,
And to and fro, like the pale courser's tail,
The Giant steed, to be bestrode by Death,
As told in the Apocalypse. No eyes
But mine now drink this sight of loveliness,
I should be sole in this sweet solitude,
And with the Spirit of the place divide
The homage of these waters.—I will call her.

(*Manfred takes some of the water into the palm of his hand, and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbow of the torrent.*)

Beautiful Spirit! with thy hair of light,
And dazzling eyes of glory, in whose form
The charms of earth's least mortal daughters grow
To an unearthly stature, in an essence
Of purer elements; while the hues of youth,
Carnation'd like a sleeping infant's cheek,
Rock'd by the beating of her mother's heart,
Or the rose tints, which summer's twilight leaves



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Upon the lofty glacier's virgin snow,
The blush of earth, embracing with her heaven,—
Tinge thy celestial aspect, and make tame
The beauties of the sunbow which bends o'er thee.
Beautiful Spirit! in thy calm clear brow,
Wherein is glass'd serenity of soul,
Which of itself shows immortality,
I read that thou wilt pardon to a Son
Of Earth, whom the abstruser powers permit
At times to commune with them—if that he
Avail him of his spells—to call thee thus,
And gaze on thee a moment.

Manfred tells her the story of Astarte and his despair. He will not swear obedience to the Witch, although she hints at help. The Witch disappears.

MANFRED (*alone*). We are the fools of time and
terror! Days
Steal on us and steal from us; yet we live,
Loathing our life, and dreading still to die.

This movement may be called the Scherzo (B minor, Vivace con spirito, 2-4) of the symphony. As programme music it has only a slight connection with the fundamental idea. Byron had been much impressed by a scene at the foot of the Jungfrau (see the journal of his Swiss tour, which he sent to his sister): "Glaciers; torrents; one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on,—thunder, lightning, hail; all in perfection and beautiful. The torrent is in shape, curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the '*pale horse*' on which Death is mounted in the *Apocalypse*. It is neither mist nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." As the scene in the poem may be regarded as a picturesque episode,—for the incantation is fruitless and only one of many,—so the music is a relief after the tumultuous passion and raging

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despair of the first movement. "The instrumentation is most ingenious in kaleidoscopic effects, both in tone color and rhythm, in its pauses, syncopations, triolets, delicate staccato, double-tongued passages for the wood-wind, pizzicato and flageolet tones for the strings." The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. (These harmonics are seldom found in scores. They say the first use of them is in Boïeldieu's "La Dame Blanche" (1825), and there is a better known instance in the "Waltz of Sylphs" in Berlioz's "Damnation of Faust.") The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there is no express indication of a return to the main portion. The theme of despair is again sounded, but the Witch does not disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again.

The Pastorale (G major, Andante con moto) opens with a long melody for two oboes accompanied by the strings. The music was suggested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major) includes a drone-bass of sixteen measures,—B–F-sharp,—which falls suddenly to A–E, when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, English horn, horn, bassoons, then oboes). The mood changes. The idyllic character disappears, and after strokes of kettledrums and a vigorous attack of strings and wood-wind the trumpets scream the theme of Manfred's despair. There are cries from the horns, convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard toward the close (muted horns).

Finale (Allegro con fuoco, B minor). The bacchanal in the hall of Arimanes is, no doubt, an instance of the influence of Berlioz over Tschaikowsky,—an influence seen in other instances; for there is noth-

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ing in Byron's poem to suggest such musical description. In the poem Arimanes is on his throne, a globe of fire, and is surrounded by spirits, who hymn his praises. The Destinies and Nemesis enter, and pay him homage.

Mr. Fritz Kreisler was born at Vienna, February 2, 1875. He began to play the violin when he was four years old, and two years later he played a concerto by Rode at a concert in which Patti sang. A pupil of Hellmesberger, he took the first prize at the Vienna Conservatory when he was ten years old. Then he went to the Paris Conservatory, studied under Massart, and in 1887 received, with Miss Gauthier and Messrs. Wondra, Pellenc, Rinuccini, the first prize for violin playing. He played at a Pasdeloup Concert, then he went a-journeying. He saw Greece, and appeared for the first time in Boston, November 9, 1888, in Music Hall, with Mr. Rosenthal, the pianist. "Master" Kreisler then played Mendelssohn's Concerto, and Mr. Walter Damrosch led the orchestra. The boy in company with Mr. Rosenthal gave recitals in Bumstead Hall, December 17, 18, 19. He returned to Paris, studied again with Massart and with Godard and Delibes. He lived for two years in Italy, went home and did army service (they say), and reappeared as a virtuoso in German cities in 1899. He visited the United

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States in 1900, and gave his first recital in Boston, December 18, at Steinert Hall. (Later recitals were on February 12, 26, March 2, 5, 16, 1901.) His first appearance at a Boston Symphony Concert was on February 9, 1901, when he played Beethoven's Concerto. He went back to Europe, played in various lands, as Russia, returned to this country, and gave a series of recitals in Boston, January 23, 25, February 1, 11, 1902. He played Spohr's Concerto in A minor ("Scena Cantante") here at a Symphony Concert, February 15, 1902. He returned to this country in 1904, and gave recitals in Boston, January 10, 13, 30, February 2, March 4.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 77 . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus Concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a Symphony Concert on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897, with a cadenza by Charles Martin Loeffler; and at the concert in memory of Governor Wolcott, December 29, 1900), and by Miss MacCarthy, November 15, 1902, December 19, 1903.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great

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difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme

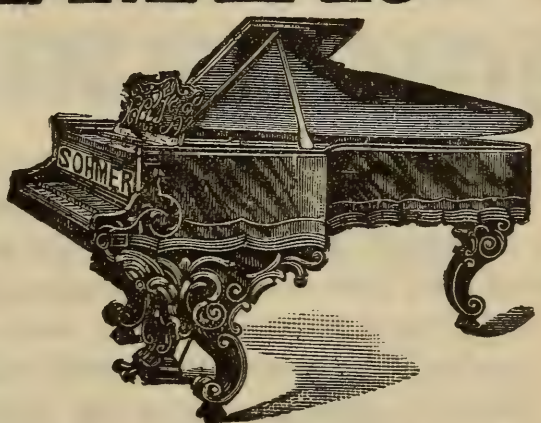
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there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double-stopping, florid running passages, arpeggios, technical demands on the player.

Overture to "Leonore" No. 3, Op. 72.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to

Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture," by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earn-

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estly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative

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counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of

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the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first and leads to a wildly jubilant coda.

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BRAHMS

Symphony No. 3, in F major.

Concerto in B-flat major, No. 2, for Pianoforte.
MR. RAFAEL JOSEFFY

Concerto for Violin, in D major. MR. FRITZ KREISLER

BRUCH Serenade for Violin and Orchestra
MISS MARIE NICHOLS
(First time.)

Concerto No. 2, in D minor. MR. YSAYE

D'INDY Symphony No. 2, in B-flat major

DUKAS Scherzo, "The Sorcerer's Apprentice"
(First time.)

DVOŘÁK Overture, "Carneval"

FRANCK Symphony in D minor

GOLDMARK Overture, "In Italy"
(First time.)

JOACHIM . Concerto (in the Hungarian manner) for Violin and Orchestra
PROFESSOR WILLY HESS

LISZT–MOTTL

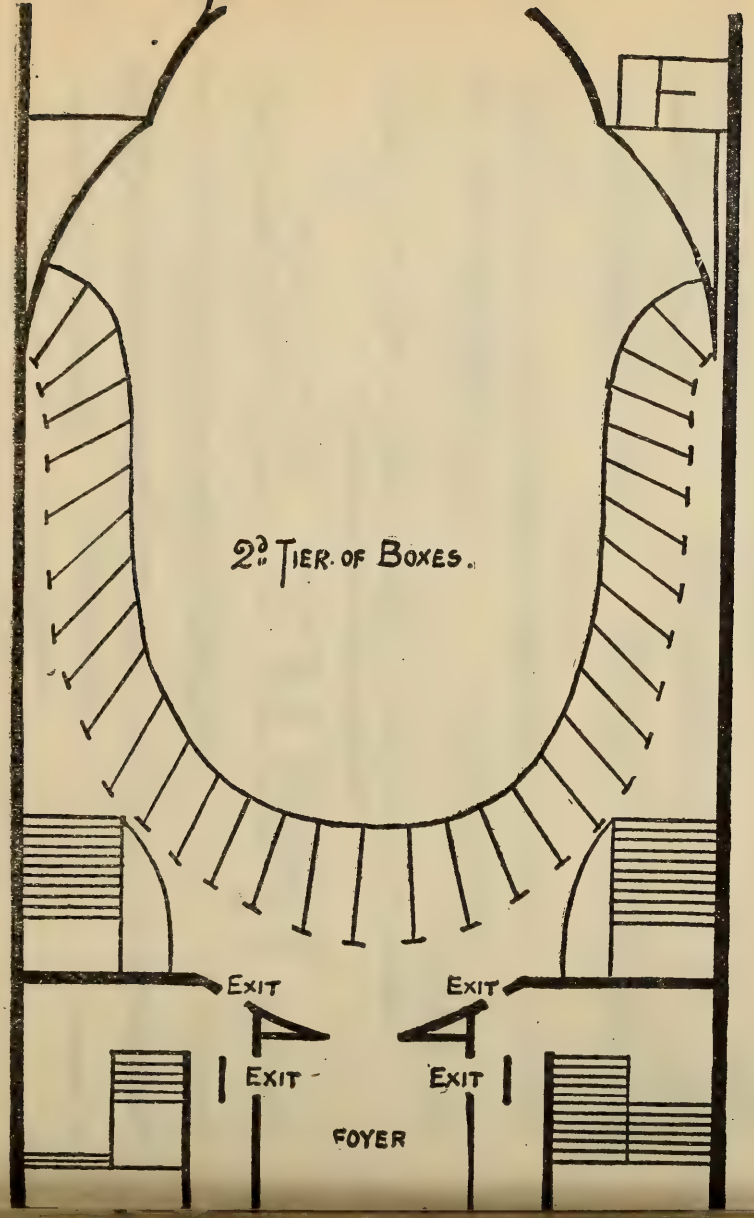
Legend, "The Sermon of Saint Francis of Assisi to the Birds"
(Orchestrated by FELIX MOTTL.)
(First time.)

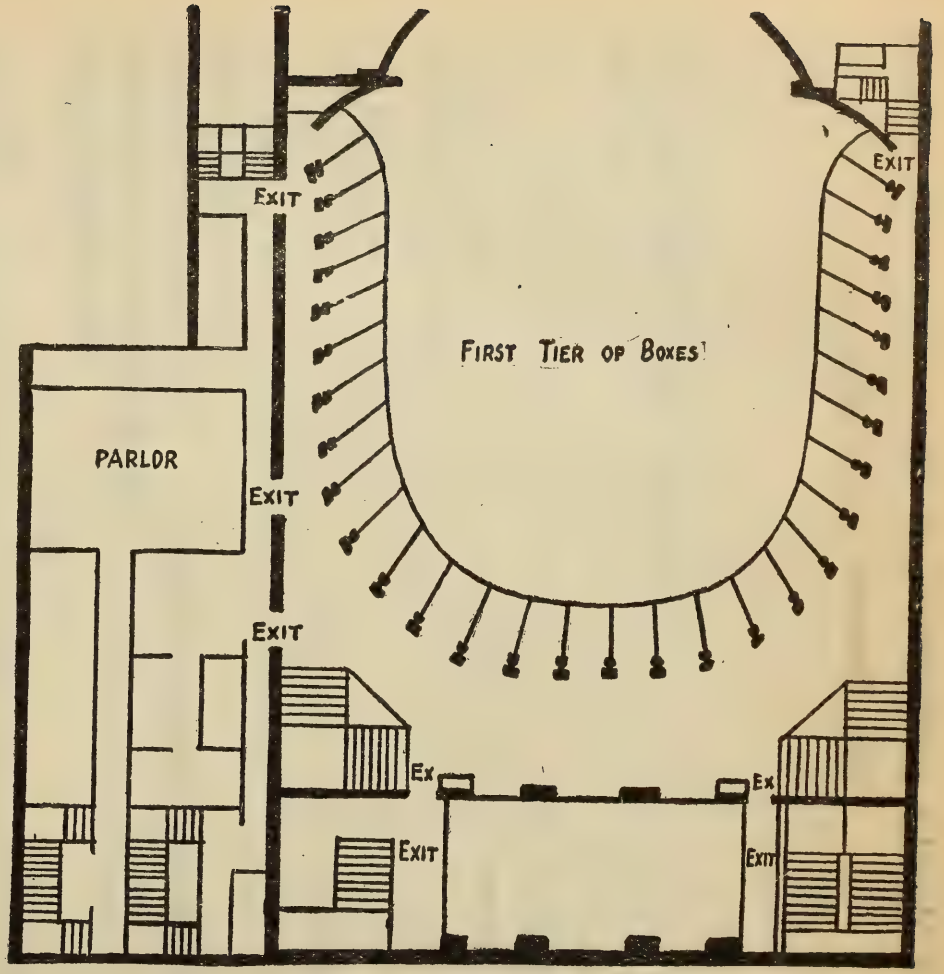
SCHUBERT Funeral March

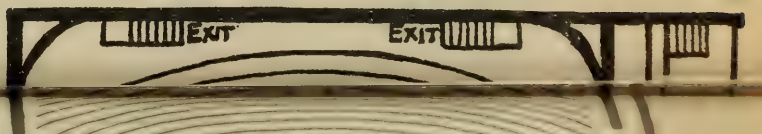
STRAUSS . . . "Don Juan," a Tone-poem (after Nicolaus Lenau)

TSCHAIKOWSKY . . "Manfred," Symphony after Byron's Poem

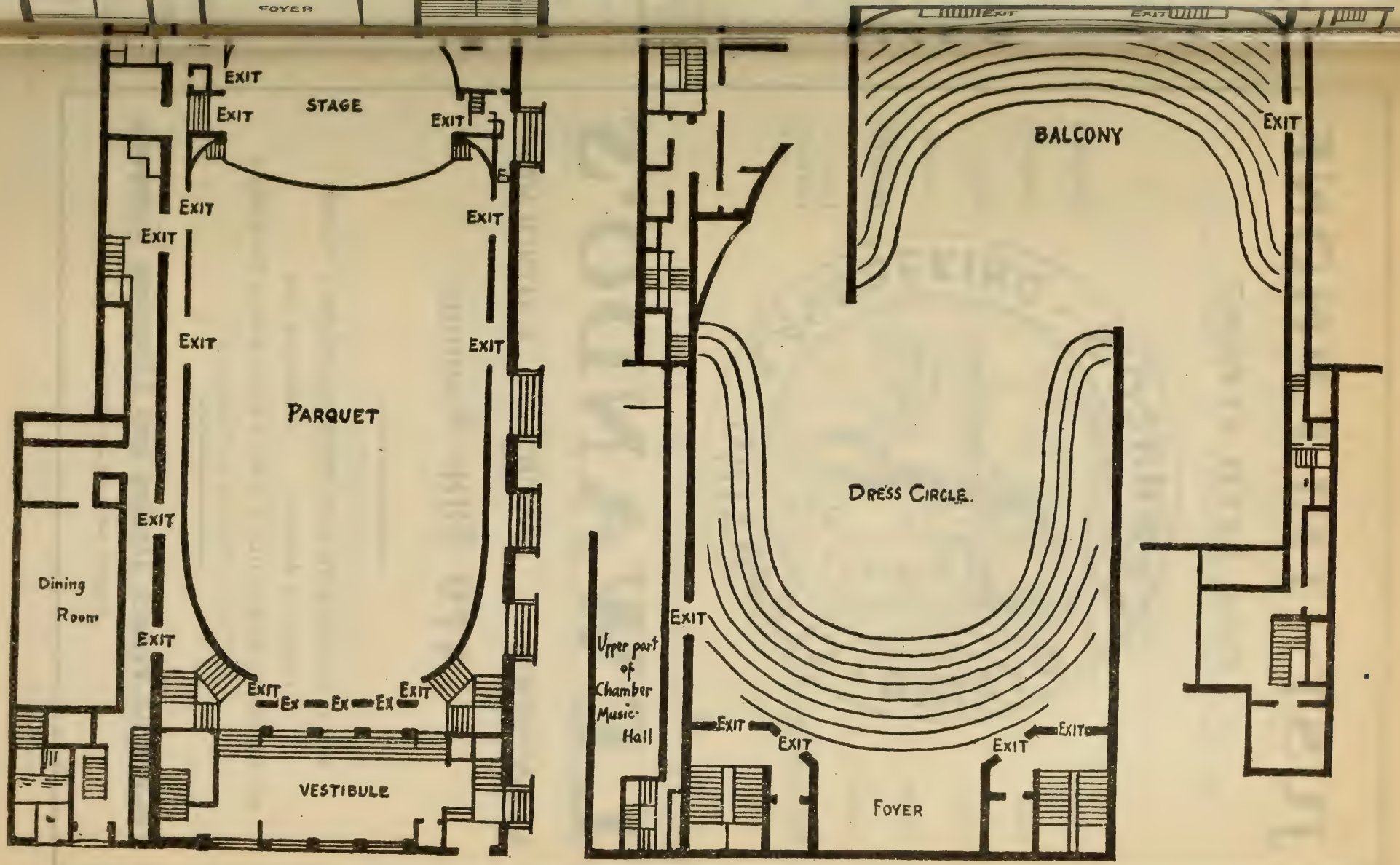
WAGNER Overture to "Tannhäuser"


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FIFTH AND LAST MATINEE,

SATURDAY AFTERNOON, MARCH 18,

AT 2.30 PRECISELY.

PROGRAMME.

Wagner A "Faust" Overture

Bach Prelude, Adagio, and Gavotte in Rondo Form
(Arranged for Strings by SIGISMUND BACHRICH.)

Liszt . Concerto No. 1, in E-flat major, for Pianoforte and Orchestra

Brahms Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
L' istesso tempo.
IV. Adagio; Allegro non troppo, ma con brio.

SOLOIST:

Mr. ERNEST SCHELLING.

The pianoforte is a Mason & Hamlin.

There will be an intermission of ten minutes before the symphony.

A "Faust" Overture Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. It began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette, and was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction

*Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust," ' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, "Rustics under the Linden," Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the play-actress, as Gretchen, was greatly admired.*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838), probably at Königsberg, and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.†

*Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

†Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

What was Wagner's purpose in writing this overture? To portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood

piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme is intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and the "Rule Britannia" (1836–37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Mr. Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

> 'Where the sea egg flames on the coral, and the long-backed breakers croon
> Their ancient ocean legends to the lazy locked lagoon,'—

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clearly if we examine the correspondence between Wagner and Liszt, and Wagner and Uhlig.

Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again." *

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar†: "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation or contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You spotted beautifully the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to

*The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

†This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

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write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world, which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." And this burst of appreciation was in 1857—and in the city of Boston.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. Sehr gehalten (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. Sehr bewegt (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached,

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the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

Prelude, Adagio, and Gavotte, in Rondo Form, by Johann Sebastian Bach, arranged for String Orchestra by Sigismund Bachrich

(Bach, born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750. Bachrich born at Zsambokreth, Hungary, January 23, 1841; now living in Vienna.)

The three movements are Praeludium, Allegro (E major); Adagio (C major); Gavotte e Rondo, Moderato (E major). The first and third are taken from the third partita for violin solo, in E major; the second, from the second sonata for violin solo, in A minor. The Prelude is in 3-4, the Adagio in 3-4, and the Gavotte in 2-2. Bach's original titles, as they are stated in the edition of the Bach Gesellschaft are "I. Preludio, II. Andante, III. Gavotte en Rondeau": Bachrich has not translated correctly "Gavotte en Rondeau": the original title means simply "Gavotte in Rondo form." Alfred Dörffel thought this designation may have come from Anna Magdalene Bach, Johann Sebastian's second wife. Much of the second copy is in her writing. Bachrich's change of andante to adagio is of little importance, for Italian tempo marks had often a different meaning in Bach's time from the generally accepted meaning now, and they were at times used, as it would seem to us, with Olympian indifference.

The first autograph of the original set of Bach's three sonatas and three partitas is now in the Royal Library in Berlin. At the end of the first sonata is the following note in another handwriting: "I found this excellent work, written by Joh. Sebast. Bach with his own hand, in a heap of old paper intended for a butter-shop, among the belongings of the pianist Palschau* in St. Petersburg in 1814. Georg Pölchau."†

*Palschau, a pianist of whom little is known. He was born in Germany. In 1771 two of his pianoforte concertos with accompaniment were published at Riga. It would appear from them that he was a pupil of J. G. Müthel, organist at Riga, or that the concertos were written in Müthel's manner. Gerber tells us that Palschau was living, highly honored, at St. Petersburg in 1800. Was Palschau the eight-year-old infant phenomenon whom Burney heard about 1750 in London? An air and variations for pianoforte for four hands and a "Suite des Airs russes" by Palschau were published at St. Petersburg.

†Georg Pölchau, born on July 5, 1773, at Cremon, in Liefland, settled in Hamburg, where he sang in concerts and began to collect a musical library. He bought the manuscripts of C. P. E. Bach after the latter's death and autographs of others of the Bach family. In 1813 he went to Berlin to live, and he died there August 12, 1836. He was much interested in the Singakademie, and he discovered at Potsdam one hundred and twenty compositions of Frederick the Great that had previously been unknown. His books and music were bought by the Royal Library and the Singakademie, and in 1835 the former library acquired from the Singakademie the Bach manuscripts. Pölchau's bust is in the Royal Library.

The six solo sonatas and six 'cello sonatas of Bach were, according to the autograph title-pages, to be played without accompaniment: "violino solo senza basso," "violoncello solo senza basso"; yet some students of Bach have thought that he intended to have the sonatas accompanied by a clavichord. Both Mendelssohn and Schumann wrote accompaniments for the chaconne in the second violin partita, and Schumann wrote accompaniments for certain sonatas. It should be remembered that in Bach's period it was the custom for a composer to leave a considerable portion of a work unwritten, and the clavichord was looked on as a matter of course in almost every combination of instruments.

The six sonatas of Bach for violin were written not later than the years of his sojourn at Cöthen, 1717–23. They were written possibly at Weimar between the years 1708 and 1717.

Bachrich's little suite was produced at a Philharmonic concert in Vienna in 1878. The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 18, 1884.

Sigismund Bachrich studied (1851–57) the violin with Böhm at the Vienna Conservatory. He was conductor in Vienna at a small theatre until in 1861 he went to Paris, where he was a humble conductor, a journalist, an apothecary, and he was also connected with the crinoline business. He returned to Vienna, and was for twelve years the viola

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2. Symphony, Manfred Tschaikowsky
3. Night, Vocal Quartette on a Mozartean theme . . Tschaikowsky
 First time.
4. Caprice Russe Rubinstein
 First time.
 Mr. ALEXANDER SASLAVSKY.
5. Ouverture Solennelle (1812) Tschaikowsky

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player of the Hellmesberg Quartet. He taught at the Conservatory until 1899, and was a member of the Philharmonic and Opera orchestras and of the Rosé Quartet. He has composed chamber-music, violin pieces, songs, the comic operas, "Muzzedin" (Vienna, 1883), "Heini von Steier" (Vienna, 1884), "Der Fuchsmajor" (Prague, 1889), and a ballet, "Sakuntala" (Vienna, 1884). His daughter Cécile was engaged in 1899 as coloratura singer at the Cologne City Theatre, and a son is known in Vienna as a violinist.

Mr. ERNEST SCHELLING, pianist, was born near Philadelphia about thirty years ago. His first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and his unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Paderewski became interested in him, and taught him for some time. During the last four years Mr. Schelling has appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin. The list of his compositions includes a symphony, "Symphonic Legends" for orchestra, a fantasia for piano and orchestra, chamber music, and piano pieces.

CONCERTO IN E-FLAT MAJOR, NO. 1, FOR PIANOFORTE AND ORCHESTRA FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, February 16,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp† at an afternoon

*This date is given by the biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Festival at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); chorus of Sylphs and Gnomes and Sylphs' Dance, from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date.

†Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that she might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for the lessons. Her name was recorded in 1861–62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then

concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an additional theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is

characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii. pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

"The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the Scherzo, until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

"As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them, without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856–57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no

*Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna"). She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of women?

Symphony in C minor, No. 1, Op. 68 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

The Symphony in C minor was first played in public at Carlsruhe, November 4, 1876. Kirchner wrote Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about

the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second then was chiefly composed in 1877."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is in the complete form of statement and in the intention of the dramatist a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the tenth

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symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the tenth symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the tenth, not as though it should be put after the ninth; I should put it between the second and the 'Eroica,' just as I think by the first symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published lately a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many coypists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads

into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on omes of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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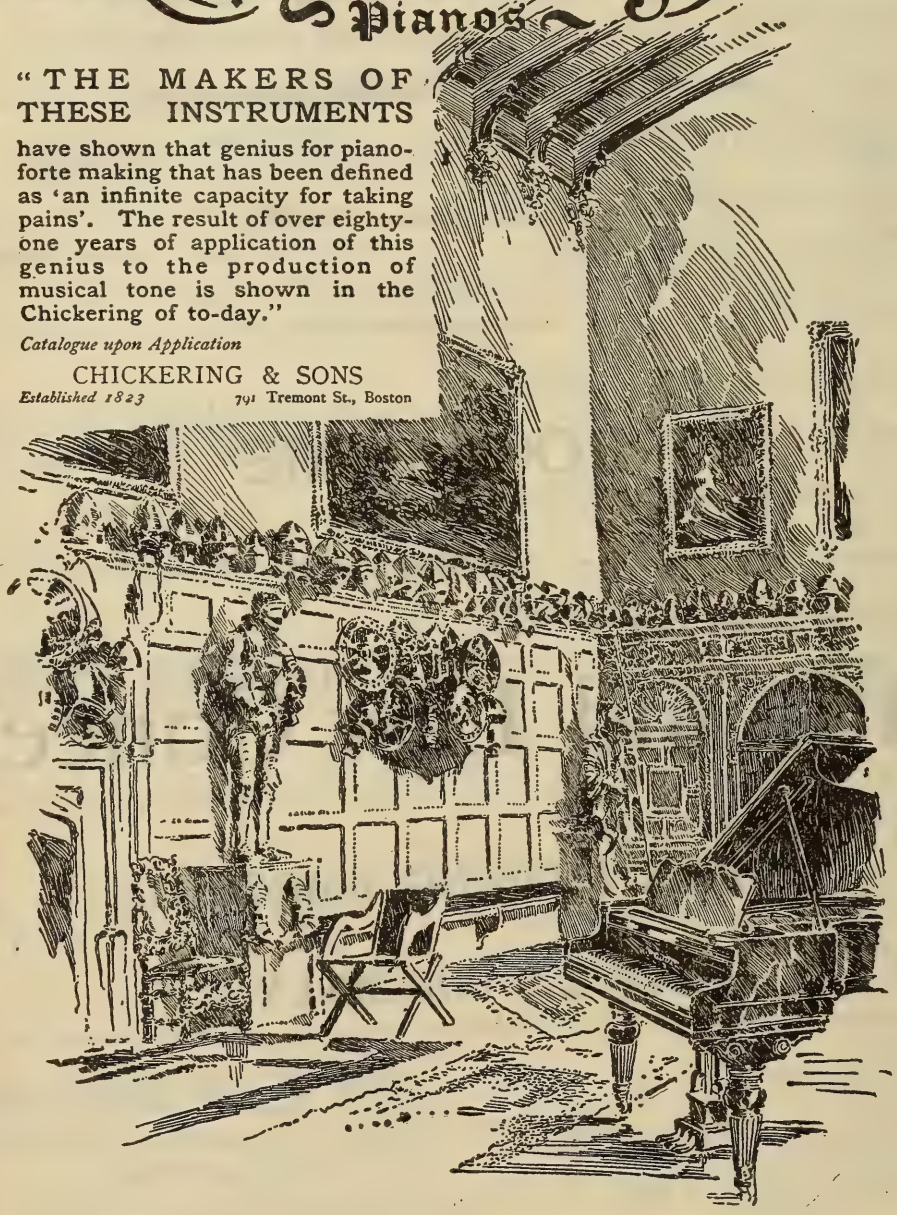
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Mozart . Recitative, "How Susanna delays!" and Aria, "Flown forever," from "The Marriage of Figaro"

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SYMPHONY IN C MAJOR, NO. 7 FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,— December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work

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for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic Concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which may well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought

*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube, which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I will not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.



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"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the



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centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps convey-

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ing to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

Mme. JOHANNA GADSKI (Mrs. Hans Tauscher) was born at Anklam, in Pomerania, June 15, 1872. She was educated at Stettin, where she studied with Mrs. Schroeder-Chaloupkir. She made her first appearance on the stage at Kroll's, Berlin, in May, 1891, as Pamina in "The Magic Flute." She also sang there in July of the same year in von Holstein's new opera, "Der Haideschacht." In 1892 (May) she was again at Kroll's, and she appeared there as Anna ("Hans Heiling"), Anna ("Merry Wives of Windsor"), Pamina, Elvira, the Baroness ("Wildschütz"). She was married in September of that year. In 1893 she was again at Kroll's, but early in 1894 she joined the opera company at Bremen, where she added to her repertory parts in Smetana's "Die verkaufte Braut" and d'Albert's "Der Rubin." During the season of 1894–95 she was with the Damrosch German Opera Company. Her first appearance in New York was on March 1, 1895, as Elsa. Her first appearance in Boston was as Elsa, April 2, 1895. In 1899 she made her first appearance at Covent Garden, London, and that same year she appeared as Eva at Bayreuth.

Here is a list of her operatic deeds in Boston:—

ELSA: April 2, 1895, February 3, 1896, March 10, 1898, January 26, 1899, March 12, 1902.

SIEGLINDE: April 3, 1895, February 25, 1898, January 30, 1899, March 28, 1903.

GUTRUNE: April 5, 1895.

ELISABETH: April 6, 9, 1895, February 4, 1897, February 24, 1898, January 24, 1899.

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Eva: April 6, 1895, February 7, 1896, February 8, 1897, February 28, 1898, March 25, 1903.

Hester Prynne: She created this part, and sang in English in Walter Damrosch's "The Scarlet Letter," February 10, 1896, February 14, 1896.

Senta: February 2, 1897, March 4, 1898, February 3, 1899, February 9, 1899.

Micaela: February 3, 1897, February 9, 1899, April 4, 1902.

Santuzza: January 27, 1899, April 3, 1901.

Brünnhilde, in "Die Walküre": April 7, 1904.

Brünnhilde, in "Siegfried": February 1, 1899.

Brünnhilde, in "Gotterdämmerung": April 16, 1904.

Aïda: February 8, 1899, April 1, 1903, April 11, 1904.

Pamina: March 22, 1902, April 2, 1903, April 6, 1904.

Donna Elvira: March 30, 1903.

The Countess, in "Nozze di Figaro": April 15, 1904.

Mme. Gadski sang in Boston at Symphony Concerts, October 29, 1898, "Ocean, thou mighty monster," from "Oberon" (in German), and Elisabeth's Greeting, from "Tannhäuser," and on October 31, 1903, the recitative and aria from "Der Freischütz" and Schubert's "Gretchen am Spinnrade" and "Erlkönig."

She sang as chief soprano at Handel and Haydn concerts in "The Redemption," April 10, 1898, and in "Elijah," April 15, 1900, and at the concert given for Mr. Zerrahn's benefit, "Elijah," May 2, 1898.

She has sung in other concerts: at the Boston Theatre in Verdi's Requiem, March 16, 1902, in Rossini's "Stabat Mater," March 23, 1902, March 29, 1903.

This list is probably incomplete.

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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro," "dramma giocoso" in four acts, poem based on Beaumarchais's comedy, "Le Mariage de Figaro," by Lorenzo Da Ponte, music by Mozart, was produced at the National Theatre, Vienna, May 1, 1786.

The Countess, wounded by her faithless and jealous husband, decides to change dress with Susanna, that she may win him back by a trick.

Act iii., scene viii. The Countess alone.

ARIA.

Dove sono i bei momenti,
Di dolcezza e di piacer.
Dove andaro i giuramenti
Di quel labbro menzogner.

Perchè mai, se in pianti e in pene—
Per me tutto si cangiò,
La memoria di quel bene
Dal mio sen non trapassò

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Ah! se almen la mia costanza
Nel languire amando ognor,
Mi portasse una sperenza,
Di cangiar l' ingrato cor.

Flown forever love's sunny splendor,
Now forsaken and lone I mourn.
Oft he vow'd me love true and tender;
Ah, those lips are now forsworn.

Why, oh, why must I thus sorrow,
Why doth all to me seem chang'd?
From remembrance I must borrow
Ev'ry joy, since he's estrang'd.

Ah! perhaps my constant yearning
And these bitter tears that start
Yet will win his love returning
And restore th' ungrateful heart.

The recitative (Andante; Allegretto) is accompanied by strings. The aria (C major, Andantino, 2-4; Allegro, 4-4) is accompanied by two oboes, two bassoons, two horns, and strings.

The woman that created the part of the Countess was a certain Laschi. A contemporary critic said that, although her artistry was admired in Italy, she was neither distinguished nor a favorite at Vienna. Michael Kelly, who created the part of Basilio and also that of Don Curzio,—Ochelly, as Mozart wrote the tenor's name,—mentions her incidentally in his entertaining "Reminiscences" (which are said to have been written by Theodore Hook), but does not criticise her art or her person. Da Ponte, never discreet in his comments on women, says nothing in his Memoirs about the quality of the singers. There is no record of her appearing at the famous opera houses of Bologna and Venice.

The aria, "Dove sono," was sung in Boston by Mme. Fursch-Madi, December 19, 1891, at the concert given in commemoration of Mozart's death.

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Overture to "Leonore" No. 3, Op. 72.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen,"

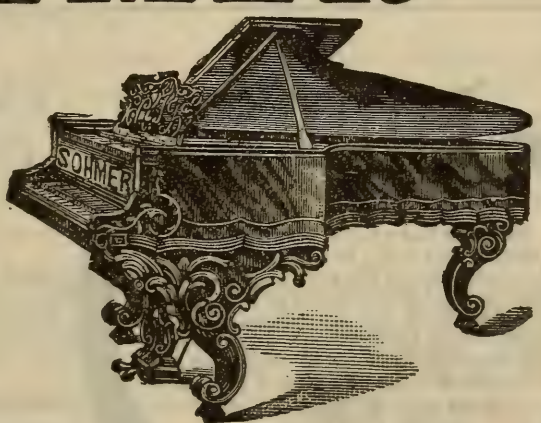
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but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand

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characteristic overture," by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in richness of development it was far in advance of its time. There is still more pronounced dramatic development in the

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No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few meas-

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ures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From

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this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first and leads to a wildly jubilant coda.

"Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

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Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and

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soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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Concerto in D major, for Violin. MR. YSAYE
Overture, "Leonore" No. 3.

BERLIOZ Overture, "King Lear"

BRAHMS Symphony No. 3, in F major

BRUCH . . . Penelope's Recitative and Prayer from "Odysseus"
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CORNELIUS . . Overture to the Opera, "The Barber of Bagdad"

D'ALBERT . . Pianoforte Concerto in E major (in one movement)
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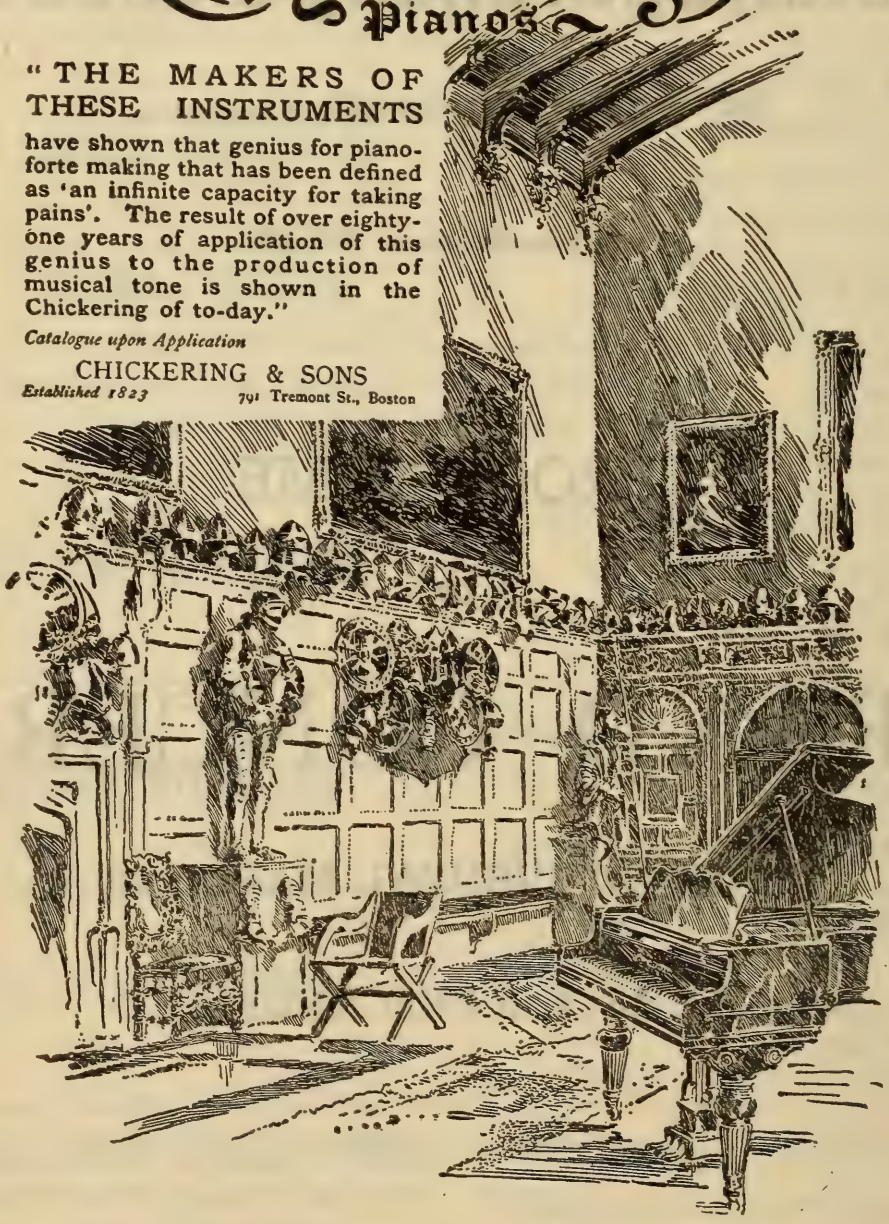
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Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

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II. Andante con moto.
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"In Italy," Overture for Orchestra, Op. 49 . Carl Goldmark

(Born at Keszthely, Hungary, May 18, 1830; now living in Vienna.)

Goldmark's overture, "In Italien," was produced at a Philharmonic Concert, led by Ernst Schuch, in Vienna on January 24, 1904. The first performance in America was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, December 3, 1904.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, tambourine, snare-drum, cymbals, triangle, harp, strings.

It is in the form of the old Italian overture. It begins with an allegro section, which is followed by a slow movement, after which the lively section is repeated.

Allegro con fuoco, C major, 4-4 (12-8). There is no introduction, but after a measure of bassoons, kettledrums, and basses the chief theme, of a gay character, is announced by violins and wind instruments. This is developed by full orchestra. The second theme, of a gentler nature, is sung (Ruhig, A-flat) by solo oboe, accompanied by bassoons, horns, harp, triangle, and tambourine, and there is a countermelody in 'cellos and double-basses. This theme is developed, and the chief theme is developed with it, something after the manner of the stretto in a fugue, until the slow section is reached.

Langsam (Andante), 4-4. An expressive theme is sung by the oboes, accompanied by harp and muted strings. The second part of this section recalls in its mood the "Sankuntala" overture, and the divided strings and the harp, with the use of horns and wood-wind, give the coloring dear to Goldmark. This section ends with a repetition of the first motive, sung originally by the oboes.

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81*a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L v. Beethoven Œuv. 73."



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The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had then been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies† a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on

*Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 to 1821, when he settled at Dessau, where he died.

†The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."



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this statement. "The trills of Miss Sessi* and Mr. Siboni† and Mayseder's Variations on the March from 'Aline'‡ were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. Ouverture *Cartellieri*§
2. Raphael's "Queen of Sheba doing Homage to King Solomon."
3. Scene and Aria from "Adelasia ed Aleramo" *Mayr*‖
 (Sung by Ther. Sessi, her first appearance.)
4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. Poussin's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisera" *Guglielmi*¶
 (Sung by Mr. Siboni.)
7. Variations for Violin on the March from "Aline" . . *Maiseder* (*sic*)
 (Played by Mayseder.)
8. Duet from "Adelasia e Aleramo" *Mayr*
 (Sung by Sessi and Siboni.)
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

*There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

†Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

‡Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boïeldieu (1808), Donizetti (1828).

§Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

‖"Adelasia e Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

¶"Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

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The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.* The concerto has been played at these Symphony Concerts by Mr. d'Albert (1892), Miss Aus der Ohe (1888), Mr. Baermann (1882, 1885, 1889, 1894), Mr. Faelten (1886), Mme. Hopekirk (1898), Mr. Paderewski (1899).

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument. The first theme is given out by the strings, and afterward taken

*Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).



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up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attaca subito il seguente" (that is to say, Do not insert a cadenza, but attack the following immediately); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

ENTR'ACTE.

MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second

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century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical

*Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahábhárata,' the 'Shahnámeh,' and the 'Nibelungen.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."—Ed.

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vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'* The national epic, 'Kalevala,' translated into English by Mr. Crawford, con-

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii. pp. 9-11 (Ghent, 1900).— Ed.

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"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

"His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

"Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to 'lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree's wood.

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"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depths of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848,

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this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wartland,' make the composition immortal. As long as the Finnish nation exists 'Wartland' shall never lose its magnetism and its elevating sway over the hearts of the people."*

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802–84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775–1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom we have already referred. His son-in-law, Dr. Karl Collan (1828–71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835–65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle,"

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.— Ed.

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died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and a pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the



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Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," and songs; Erik Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs; Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!") and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode, a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synner-

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berg, mezzo-soprano, has sung in Italy and Russia.* Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abrahám Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Schnéevoight are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a 'cellist and a conductor of repute.

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

* A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel, and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

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Symphony in C major, No. 7 Franz Schubert

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to

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Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,— December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic Concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.



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The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which may well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube, which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will

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made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

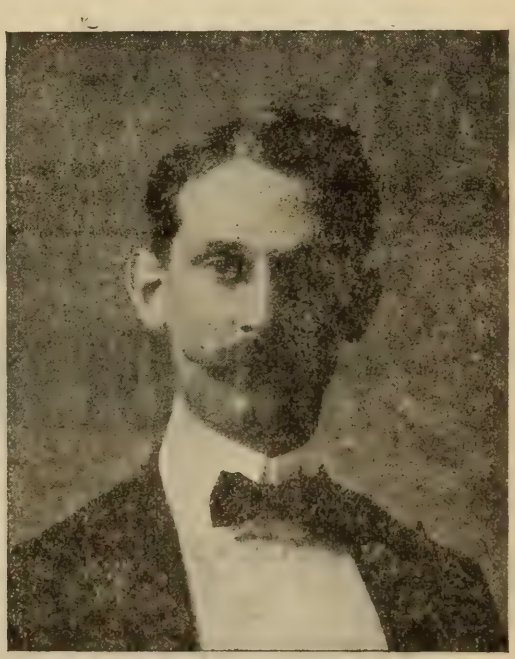
"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

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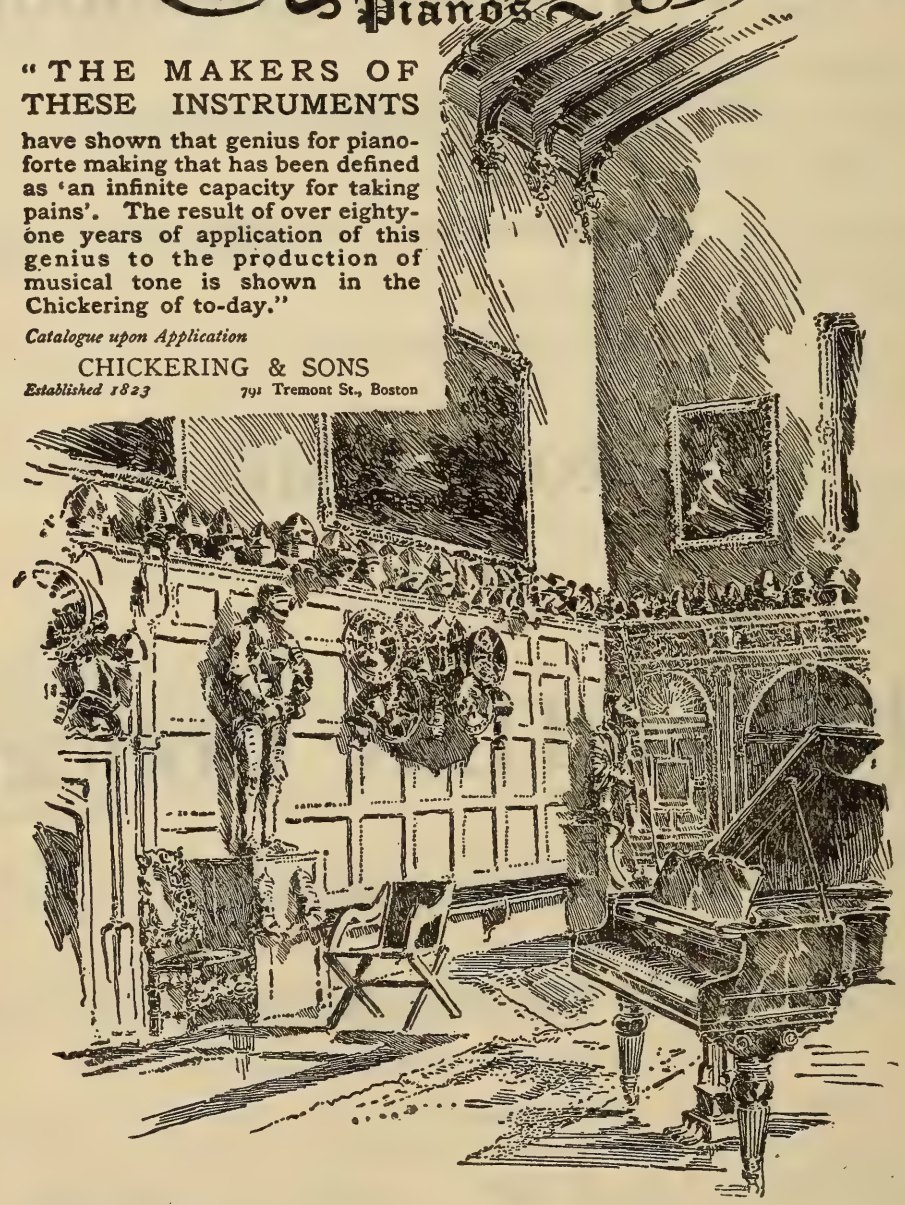
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This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888. It was performed for the first time in Boston at a Symphony Concert on April 15, 1899, and it was also played on December 23 of that year.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert.

Lento, D minor (4-4). There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Alle-

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888.

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gro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears.



This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

A statue to César Franck, the work of Alfred Lenoir, erected in the Square Sainte-Clotilde, Paris, was dedicated on October 22, 1904. The dedicatory speeches then made by Messrs. d'Indy, de Selves, Marcel, Dubois, and Colonne moved Mr. Jean Marnold to write a remarkable article, which was published in the *Mercure de France* of December, 1904, and is now Englished for the first time. I omit the biting criticism of the orators and their speeches.

"It may be said of Franck that he incarnated the type of the true artist. He seems to have gone through this sorry world in which we swarm, as one thinking of something else, without suspicion of its meannesses or its rivalries, ignorant of its vanities. He used omnibuses with gratitude, blessed the fortunate shelter, quick to isolate himself in his dream. More than any one else, he seems to have been created for himself alone; his only goal was an ideal. His uprightness, his profound goodness, gained for him the esteem or the love of souls like his; when admiration was added to this esteem, he seems to have found therein a joy in which there was a little surprise. Perhaps he had not dreamed that it would come to him; perhaps, unconcerned with comparisons, he did not suspect that he had genius. Such wholly unconscious modesty as that of Franck is a very rare mental condition, in comparison with which the eventual beauty of the noblest pride and the victory of the most sublime *volonté de puissance* assume the appearance of caricature. It belongs to the Superman who is far above the Super-man of Zarathustra—but it has its inconveniences when one lives 'under the eyes of barbarians.' If sincerity be enough to deserve the title of artist, it would happen more

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frequently that it would be, at the most, simple talent which it accompanies. However sincere it may be, and in spite of itself, genius sometimes nestles in far different bodies. Gluck was a perfect *arriviste*. *Père* Franck was too little this, and we shall never know of how many masterpieces we were deprived by the ungrateful life which he accepted. In spite of the extraordinary facility, of the incredible mastery of reading and performance which he showed from the time he left school, he produced little. His evolution was uninterrupted but slow. His genius was already manifest in his first works. His Trio in F-sharp minor (1841) realizes harmoniously the cyclic form rediscovered by Schubert, the form with which Liszt was to make new the symphony. It is to the composer of the Fantasia quasi Sonata (1837) that Franck dedicated his fourth Trio (1842), in which he seems to have foreseen the memorable sonata (1853) of the godfather whom he chose at the beginning of his career. But this fine effort had slow to-morrows. Nearly thirty years went by before Franck could find the leisure to buckle himself to a work of long breath, and 'Ruth' (1845) was separated from 'Rédemption' (1872) by only a small number of secondary compositions. Born in 1822, Franck reached, then, his fiftieth year before it was possible for him, as he said good-naturedly, 'to work well during his vacations.' Nearly his whole work, that in which he developed freely and revealed his

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genius, is the work of eighteen trimesters. This gives the measure of his creative power.

"The most independent genius cannot escape the influences of the moment of evolution when it arises; but there are certain great artists who seem more especially predestined to play the part of active factors in this evolution, to renew even the material of sonorous art, together with the worn-out resources. Sometimes, when Death is not too much in a hurry, the vicissitudes or the whirlwinds of life allow them to bring their impatient works into an equal and absolute perfection. Others with genius assimilate resources that are new or bequeathed long back and differing in their origin; they appear to expand them by the manner in which they use them, and they in their turn exhaust them, finding there the substance of their original personality and transmuting them into complete masterpieces. Such a one was Wagner; such a one was César Franck. His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the pianoforte, in the style of the first period. It remained no less deep and enduring in the last compositions of Franck, not only as revealed by harmonic contents, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—that in playing over at my house Liszt's Fugue on the name Bach (1855), Prelude (1863), Variations on the theme of the cantata, 'Weinen, Klagen, Sorgen,' or such pieces as the two 'Pélerinages en Italie,' young musicians would stop to cry out, 'But this is Franck!' But Franck was not of the wood* of which epigones are

*Is it possible that Mr. Marnold here puns irreverently on the name of the highly respectable Théodore Dubois, director of the Paris Conservatory?—Ed.

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made, or even, occasionally, directors of conservatories. In assimilating this novel harmony which, had he been freer from cares, he might perhaps have inaugurated, in making supple for it the steel bands tempered in Bach's counterpoint, he stamped on it the mark of a marvellous originality, at once naïve and subtle, glowing and serene, as ingenuously passionate as it was candid. The whole genius of Franck is in his personality, which translated itself musically by certain undulating lines of his melodic inspiration, by cadences of an impalpable chromaticism, by a polyphony that is exquisite even in its grandeur. Idea, development, structure, here constitute an indivisible whole, an integral expression of most marked personality. Hence, if the man is by the loftiness of his character and by his fidelity to art an admirable 'example,' the musician could become as dangerous a' model' as Wagner. As Wagner in the theatre, so Franck in the symphonic kingdom was a glorious end, a definite synthesis. To make what he took his own, his genius exhausted the resources of his period, and after his immediate disciples there is not much left to glean in the fields through which the master passed.

"Franck created some perfect masterpieces toward the evening of his life. Among very great artists, the most fecund have never produced many masterpieces. But how many might he not have made, he who seemed to improvise them in the hurry of the ten last years, had he been free from daily need, liberated from the hard labor of existence? His surest masterpieces are in the instrumental works,—the two prodigious triptychs for the pianoforte, the violin sonata (a unique work, unique in all art), the Quartet, the Quintet, the three Chorals for organ. All this is incomparable, supreme. There are others nearly as complete, all strong in thought and of enthusiastic grace, the Symphony, the Orchestral Variations, certain pages of 'Psyché,' and also, especially perhaps, of 'Hulda.'* But we do not have all.

*"Hulda," libretto by Grandmougin, based on Björnson's drama "Hulda" (1858), was produced at Monte Carlo, March 4, 1894, with Mme. Deschamps-Jéhin as the heroine and Saléza as the hero. It was performed at Nantes, France, December 9, 1899. Concerning Franck as an operatic composer and the promises of the manager of the Paris Opéra see an interview with Georges Franck, son of the composer, published

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For, if the expansion of his genius was hindered by contingencies, it is only too probable that Franck was not less thwarted in his work. Surely, 'Les Béatitudes' is a fine composition, a little monotonous and sometimes heavy in inspiration, style, form: but 'Hulda,' musically superior in all respects, bears witness to the deplorable fact that Franck did not try himself soon enough in the opera house. The administration of our Opéra would have had a fine opportunity of associating itself worthily in the glorification of the master, in mounting this work, which without doubt would have been successful; because —it may not be known perhaps in high places—it contains the most delicious ballet music that has been written. But Franck was an organist and without connections; he composed religious music, and oratorios with texts paved with good intentions. He was a sincere believer, a fervent Catholic, but here is scarcely a good musical reason; for the impious Berlioz composed a Requiem, and Schumann, the Lutheran, a mass. It seems as though one still finds pleasure in confining an artist within his faith. Beauty is essentially pagan, whatever the creed it assumes or wears as ornament. The temple of art is peopled with radiant idols. Apollo and Dionysius are there adored; Orpheus is venerated with Jesus; Istar, Freia, Venus, with Mary; Armida and Kundry are found there near Ruth. The day when Franck's pure soul, amorous of beauty, sang Psyche, the chosen one of the sensual Eros, it perhaps sang itself."

in the *Revue d'Histoire et de Critique Musicales*, Paris, vol. i. pp. 325–330, and an article, "Hulda," published in the same magazine, 1901, pp. 372–374. Franck wrote a second opera, "Ghiselle." The orchestration was completed by de Bréville, Chausson, Rousseau, and Coquard. The opera was produced at Monte Carlo, April 6, 1896, with Mme. Emma Eames as the heroine and Vergnet as the hero.—Ed.

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Concerto in A minor, for Violoncello and Orchestra, Op. 33.

Robert Volkmann

(Born at Lommatzsch, Saxony, April 6, 1815; died at Budapest, October 30, 1883.)

This concerto, the first of Volkmann's published works for orchestra, was written during the composer's sojourn in Vienna (1854–58). It was produced at Vienna on November 22, 1857, by the 'cellist, Carl Schlesinger, to whom it is dedicated, and it was afterward more widely known through the performances of the virtuoso, David Popper.

The concerto is in a single movement, which may be described as an enlarged sonata movement. There is no introduction: the 'cello begins with the chief theme, Allegro moderato, A minor, 4-4. A new theme, not unlike the first motive in Volkmann's String Quartet in A minor, Op. 9 (composed in 1847), follows. A 'cello recitative leads to the second, the song theme. After the chief thematic material is introduced,—there are several subsidiary themes in the course of the concerto,—the development begins, and it is elaborately carried out. The development breaks off with a fortissimo orchestral chord to make room, after a passionate 'cello recitative, Allegro vivace, for a poetic episode. The development is again resumed, and new musical features are presented, until, after a crescendo, the 'cello attacks a cadenza, and after a majestic tutti the concerto comes to a quiet end.

Volkmann wrote four cadenzas for this concerto. A cadenza by Popper or Klengel is usually used in performance.

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"Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; now living in St. Petersburg.)

This suite was published in 1889.

The first performance of the suite in Boston was at a Symphony Concert on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, had sworn to put to death each one of his wives

*This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

†Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

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after the first night. But the Sultana Scheherazade* saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze† Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young

*Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár, and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

†"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajíb, son of Khazíb; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been striken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship,



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and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

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I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling arpeggio figure, the Wave motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo 'cello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrísi, Al-Kazwíni, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brénnan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar*–Prince.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the Scheherazade motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of

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triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

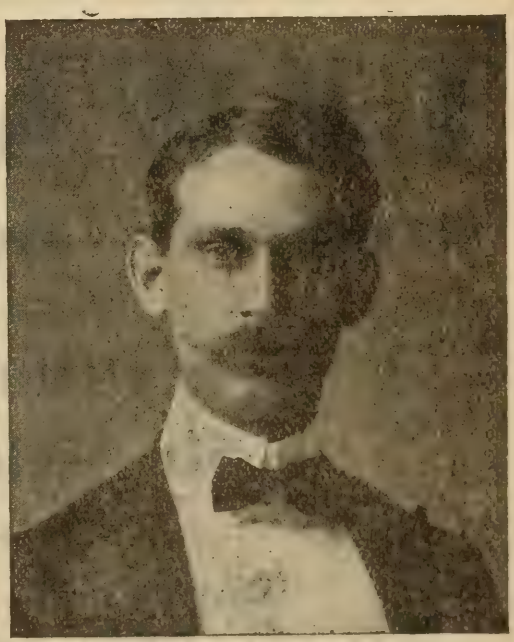
"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extend-

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ing suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

> Or, sailing to the Isles
> Of Khaledan, I spied one evenfall
> A black blotch in the sunset; and it grew
> Swiftly . . . and grew. Tearing their beards,
> The sailors wept and prayed; but the grave ship,
> Deep laden with spiceries and pearls, went mad,
> Wrenched the long tiller out of the steersman's hand,
> And turning broadside on,
> As the most iron would, was haled and sucked
> Nearer, and nearer yet;
> And, all awash, with horrible lurching leaps
> Rushed at that Portent, casting a shadow now
> That swallowed sea and sky; and then
> Anchors and nails and bolts
> Flew screaming out of her, and with clang on clang,
> A noise of fifty stithies, caught at the sides
> Of the Magnetic Mountain; and she lay,

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

†The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sinbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajíb in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajíb continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. It began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette, and was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction

*Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust," ' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, "Rustics under the Linden," Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the play-actress, as Gretchen, was greatly admired.*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at

*Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838), probably at Königsberg, and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.*

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on

*Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme is intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and the "Rule Britannia" (1836–37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Mr. Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

> 'Where the sea egg flames on the coral, and the long-backed breakers croon
> Their ancient ocean legends to the lazy locked lagoon,'—

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What was Wagner's purpose in writing this overture? To portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt, and Wagner and Uhlig.

Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again." *

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar†: "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second

*The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

†This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

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middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation or contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You spotted beautifully the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly re-

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fined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust."'* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zurich (January 19, 1855), and con-

*This was the title of the overture when it was performed for the first time at Dresden.

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gratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in mak-

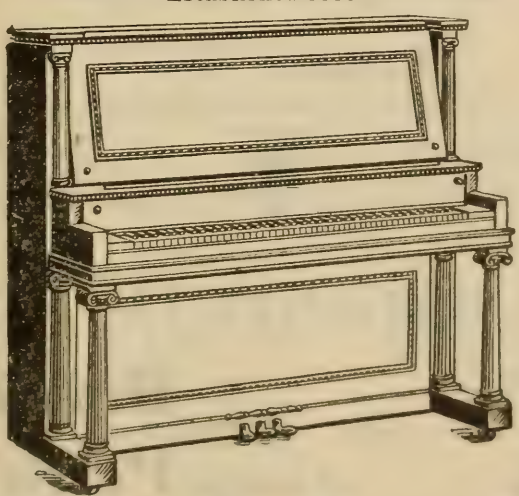
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ing the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible.* There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

'Ein unbegreiflich holder Drang
Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for

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me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*

Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

*Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

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The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world, which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." And this burst of appreciation was in 1857—and in the city of Boston.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. Sehr gehalten (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. Sehr bewegt (Assai con moto), D minor, 2-2. There



is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

THOAS'S RECITATIVE, "THE GODS HAVE FORESHEWN ME THE FUTURE," AND ARIA, "FOREBODINGS OF ILL" (ACT I., SCENE II.), FROM "IPHIGENIA IN TAURIS" . . . CHRISTOPH WILLIBALD GLUCK

(Born at Weidenwang, in the Upper Palatinate, on July 2, 1714; died at Vienna, November 25, 1787.)

"Iphigénie en Tauride," a lyric tragedy in four acts, was produced at the Paris Opéra, May 18, 1779. The poem is attributed to Guillard, and it is said to be his first piece for the theatre. Le Bailli du Rollet said that he made the sketch, which Gluck corrected and Guillard rhymed. Be this as it may, the librettist followed closely Guimond de la Touche's tragedy of the same name, which was produced in 1757. Guillard wrote many other librettos, and was characterized in the *Annales Dramatiques* (Paris, 1809) as "the Quinault of our day."

The cast was as follows: Iphigénie, Rosalie Levasseur; Oreste, L'Arrivée; Pylade, Le Gros; Thoas, Moreau.

Iphigenia is in Taurica as a priestess of Diana. Orestes, her

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brother, and his friend, Pylades, purpose to go to Taurica, to carry off the statue of Diana. Thoas,* the king, disturbed by the despairing cries of Iphigenia and her attendants, exiled in the barbarous land, tells Iphigenia that only blood can appease the gods.

The Italian text sung by Mr. Campanari is by G. Zaffira; the English text is by John Troutbeck.

RECITATIVE.

Le ciel par d'éclatants miracles a daigné s'expliquer à vous; mes jours sont menacés par la voix des oracles: si d'un seul étranger, relégué parmi nous, le sang échappe à leur courroux!

Con grandi prodigi gli dei han chiarite le brame lor: perigliano i miei di han gli oracoli detto, se d'un solo stranier che fra noi ricovro, il sangue sfugge all' ira lor.

The gods have foreshewn me the future by a sign that appeared at night: my life will be in danger, so the gods have foretold me, if but one of the strangers that here may be found, a single one, escapes their wrath!

AIR.

De noirs pressentiments mon âme intimidée
De sinistres terreurs est sans cesse obsédée.
Le jour blesse mes yeux et semble s'obscurcir
J'éprouve l'effroi des coupables!
Je crois voir sous mes pas la terre s'entr'ouvrir,
Et l'enfer prêt à m'engloutir
Dans ses abîmes effroyables!
Je ne sais quelle voix crie au fond du mon cœur:
"Tremble, ton supplice s'apprête!"

*Some have insisted that this Thoas, killed in the opera by Pylades, was the king of Lemnos, who was saved by his daughter Hypsipyle when the women of that island massacred their husbands for preferring slaves to them, on whom Venus, or, as some say, Medea, had inflicted a most noisome odor. For a singular discussion of this subject see Gaspar Bachet, Sr. de Meziriac's "Commentaires sur les Epistres d'Ovide (The Hague, 1716), vol. ii pp. 44, 274, 279, 288.

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Semblent suspendus sur ma tête!

Per vaticinio tal lo spirto mio turbato
Da sinistri terrori è mai sempre agitato:
Ognor che sorga il dì mi sento inorridir,
E come un colpevole io tremo;
Par che sotto il mio piè si squarci ovunque il suol,
Ond' inghiottir nelle sue faducii giorni miei,
Strana voce in cor
Va dicendomi ognor:
"Trema! l' ultim' ora s' appressa."
Le notte all' ombre in sen s' addoppia il mio terror,
E d' un vindice Nume, ahimè!
Sento il fero brando che m' ange.

Foreboding fears of ill my wonted courage vanquish:
In my bosom there lingers a strange haunting anguish,
For me shines not the sun, around seems nought but death.
The fears of the guilty are on me.
Shall then death be my lot?
How frightful is the thought!
Earth for me gapes, see how it opens to engulf me!
Hark! a voice full of awe fills the depths of my soul:
"Tremble, righteous heaven taketh vengeance!"
The darkness of the night increases all my fear.
See what spirits around me throng!
Thunderbolts are near to destroy me!

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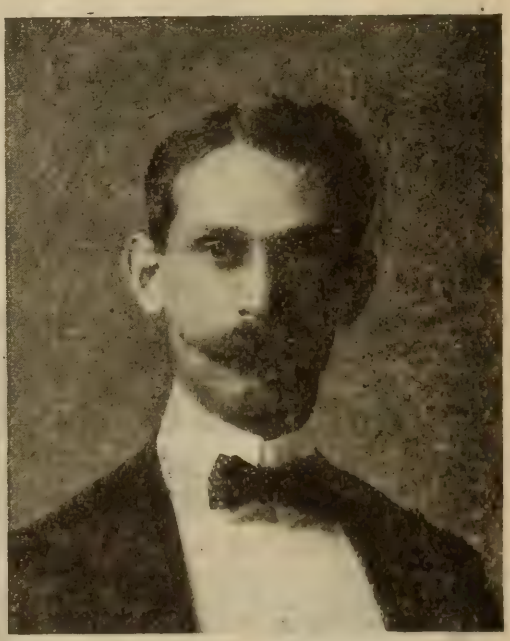
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The accompaniment of the aria—Andante, B minor, 4-4—is scored for two oboes, two bassoons, two horns, and strings.

The immediate and enormous success of the opera is well known. The opera was revived in Paris at the Théâtre Lyrique de la Renaissance, December 7, 1899, with Mme. Jeanne Raunay as Iphigenia, and Cossira, Soulacroix and Ballard, with nine performances in 1899 and thirty-two in 1900. There was a revival of the opera at the Opéra-Comique, Paris, June 18, 1900, with Mme. Rose Caron as Iphigenia, and Beyle, Bouvet and Dufrane, and there have been performances since then in Paris. In Germany the opera has had a long and honorable life.

Prelude, Adagio, and Gavotte, in Rondo Form, by Johann Sebastian Bach, arranged for String Orchestra by Sigismund Bachrich

(Bach, born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750. Bachrich born at Zsambokreth, Hungary, January 23, 1841; now living in Vienna.)

The three movements are Praeludium, Allegro (E major); Adagio (C major); Gavotte e Rondo, Moderato (E major). The first and third are taken from the third partita for violin solo, in E major; the second, from the second sonata for violin solo, in A minor. The Prelude is in 3-4, the Adagio in 3-4, and the Gavotte in 2-2. Bach's original titles, as they are stated in the edition of the Bach Gesellschaft are "I. Preludio, II. Andante, III. Gavotte en Rondeau": Bachrich has not translated correctly "Gavotte en Rondeau": the original title means simply "Gavotte in Rondo form." Alfred Dörffel thought this designation may have come from Anna Magdalene Bach, Johann Sebastian's second wife. Much of the second copy is in her writing. Bachrich's change of andante to adagio is of little importance, for

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Italian tempo marks had often a different meaning in Bach's time from the generally accepted meaning now, and they were at times used, as it would seem to us, with Olympian indifference.

The first autograph of the original set of Bach's three sonatas and three partitas is now in the Royal Library in Berlin. At the end of the first sonata is the following note in another handwriting: "I found this excellent work, written by Joh. Sebast. Bach with his own hand, in a heap of old paper intended for a butter-shop, among the belongings of the pianist Palschau* in St. Petersburg in 1814. Georg Pölchau."†

The six solo sonatas and six 'cello sonatas of Bach were, according to the autograph title-pages, to be played without accompaniment: "violino solo senza basso," "violoncello solo senza basso"; yet some students of Bach have thought that he intended to have the sonatas accompanied by a clavichord. Both Mendelssohn and Schumann wrote accompaniments for the chaconne in the second violin partita, and Schumann wrote accompaniments for certain sonatas. It should be remembered that in Bach's period it was the custom for a composer to leave a considerable portion of a work unwritten, and the clavichord was looked on as a matter of course in almost every combination of instruments.

The six sonatas of Bach for violin were written not later than the years of his sojourn at Cöthen, 1717–23. They were written possibly at Weimar between the years 1708 and 1717.

Bachrich's little suite was produced at a Philharmonic concert in Vienna in 1878. The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 18, 1884.

Sigismund Bachrich studied (1851–57) the violin with Böhm at the Vienna Conservatory. He was conductor in Vienna at a small theatre until in 1861 he went to Paris, where he was a humble conductor, a journalist, an apothecary, and he was also connected with the crinoline business. He returned to Vienna, and was for twelve years the viola player of the Hellmesberg Quartet. He taught at the Conservatory until 1899, and was a member of the Philharmonic and Opera orchestras and of the Rosé Quartet. He has composed chamber-music, violin pieces, songs, the comic operas, "Muzzedin" (Vienna, 1883), "Heini von Steier" (Vienna, 1884), "Der Fuchsmajor" (Prague, 1889), and a ballet, "Sakuntala" (Vienna, 1884). His daughter Cécile was engaged in 1899 as coloratura singer at the Cologne City Theatre, and a son is known in Vienna as a violinist.

*Palschau, a pianist of whom little is known. He was born in Germany. In 1771 two of his pianoforte concertos with accompaniment were published at Riga. It would appear from them that he was a pupil of J. G. Müthel, organist at Riga, or that the concertos were written in Müthel's manner. Gerber tells us that Palschau was living, highly honored, at St. Petersburg in 1800. Was Palschau the eight-year-old infant phenomenon whom Burney heard about 1750 in London? An air and variations for pianoforte for four hands and a "Suite des Airs russes" by Palschau were published at St. Petersburg.

†Georg Pölchau, born on July 5, 1773, at Cremon, in Liefland, settled in Hamburg, where he sang in concerts and began to collect a musical library. He bought the manuscripts of C. P. E. Bach after the latter's death and autographs of others of the Bach family. In 1813 he went to Berlin to live, and he died there August 12, 1836. He was much interested in the Singakademie, and he discovered at Potsdam one hundred and twenty compositions of Frederick the Great that had previously been unknown. His books and music were bought by the Royal Library and the Singakademie, and in 1835 the former library acquired from the Singakademie the Bach manuscripts. Pölchau's bust is in the Royal Library.

ARIA, "RIVOLGETE A LUI," FROM "COSÌ FAN TUTTE."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Così fan tutte, osia la scuola degli amanti" ("They all do so; or, the school for lovers"), opera in two acts, text by Lorenzo da Ponte, music by Mozart, was performed for the first time at Vienna, January 26, 1790. The opera was commanded by the Emperor Joseph II., and the libretto was chosen without consultation of Mozart's wishes. Mozart began to compose the music in December, 1789, and there is mention of this aria, "intended for Benucci," in his own catalogue of his works The opera was repeated on January 28, 30, February 7, 11. Joseph II. died on February 20, and the theatre was closed till April 12; then the opera was given on June 6, 12, July 6, 16, August 17, and it was not heard again until 1794 and then in a German version.

Much fault has been found with the "foolishness," the cynicism, the "immorality," of the libretto, and various attempts have been made to improve the plot in German versions, as by Gugler (1858) and by L. Schneider and Devrient.

The lovers have made their wager with Don Alfonso that all women are not coquettish: their sweethearts are true. Ferrando and Guglielmo have returned from their feigned voyage, and disguised as Albanians make hot love to their sweethearts to put them to the test. Guglielmo addresses them:—

A FIORDILIGI.

Rivolgete a lui lo sguardo
E vedete come stà;
Tutto dice, io gelo, io ardo,
Idol mio, pietà, pietà.

A DORABELLA.

E voi cara, un sol momento
Il bel ciglio a me volgete,
E nel mio ritroverete
Quel che il labbro dir non sà.
Un Orlando inamorato
Non è niente in mio confronto;

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D' un Medoro il sen piagato
Verso lui per nulla io conto,
Son di foco i mei sospiri,
Son di bronzo i suoi desiri;
Se si parla poi di merto,
Certo io son ed egli è certo,
Che gli uguali non si trovano
Da Vienna al Canada.
Siam due Cresi per richezza,
Due Narcisi per bellezza;
In amor i Marcantoni
Verso noi sarian buffoni;
Siam più forti d' un Ciclopo,
Litterati al par di Esopo;
Se balliamo, un Pich ne cede,
Si gentil e snello è il piede;
Se cantiam, con trillo solo
Facciam torto al uscignolo,
E qualch' altro capitale
Abbiam poi, che alcun non sa.

(*Le ragazze partono con collera.*)

Bella, bella tengon sodo,
Sene vanno ed io ne godo,
Eroine di costanza,
Specchi son di fedeltà.

Here follows a free prose translation:—

To Fiordiligi.

Turn your glance on him and see his sad condition. His state cries out, I shiver, I burn; fairest one, have mercy on me.

To Dorabella.

And for a moment only look into my eyes, where you will read more than my mouth can say. The paladin Roland's love is nothing against mine. What are Medoro's wounds to his? My sighs are as flames, and his desire is as steel. Never will you find for service, I swear it, our like, if you search from Vienna to Canada. We are as rich as Crœsus, as beautiful as Narcissus; Mark Antonys are sorry fellows in comparison with us; our strength defies the Cyclops, and our education would shame Æsop; nimble and graceful on foot, we do not yield to the star dancer; if we sing, with only a trill we put the nightingale to the blush; and there are other things for which we are envied by all men.

(*The women leave angrily.*)

Splendid! What joy! They run away! These damsels are true heroines of constancy, true looking-glasses of fidelity.

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This aria was discarded for No. 15 in the first act, "Non siate." The part of Guglielmo was created by Benucci,* a celebrated bass buffo. He created the part of Figaro in the "Nozze di Figaro," and Michael Kelly spoke of his "stentorian" voice. A German contemporary critic praised his "natural and excellent acting, his uncommonly round, full, and beautiful voice, which he uses skilfully. He has the rare and praiseworthy habit of never exaggerating." Why this aria was omitted is not clearly known. Some think that the extravagance of the text would have awakened the suspicions of the women.

The aria is in D major, Allegro, 4-4. The accompaniment is scored for two oboes, two bassoons, two trumpets, kettledrums, and strings. There were horn parts in the first score, but Mozart struck them out, although he had used them with peculiar effect in a fanfare.

The scene of the action, according to changes in the libretto, was at first Trieste, then Naples, then Venice, and finally Naples again. Fr. Heinse chronicled a rumor in his "Reise- und Lebensskizzen" that this story of Da Ponte was founded on an actual affair of like nature between two officers and their betrothed ones at Vienna, and that the emperor gave Da Ponte the subject.

Mr. Vernon Blackburn of the *Pall Mall Gazette* heard "Così fan tutte," conducted by Richard Strauss, at the Residenz Theatre, Munich. He wrote:—

*Little is known about Benucci's life. He was primo buffo at the Vienna Italian Theatre as early as 1783; but he probably left Vienna in 1796, and Gerber suggests that he went to Italy, possibly to live there in retirement.

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"The book is an agreeable charade; it is the mere amplification of a catchword to which Shakspeare was not ashamed to subscribe when he identified woman with frailty. If, as in a brief panorama, I describe the Munich version of the opera as I have it vividly before me, perhaps its points will become intelligible from just this charade point of view. The overture is perhaps less interesting than Mozart's overtures usually are, but I may have found that specially so, coming as I did direct from the magnificent 'Zauberflöte' overture, which I had heard as part and parcel of the opera for the third time this season on the night before. The curtain rises, and we are on the verandah of a little Neapolitan restaurant, when two young officers, Guglielmo and Ferrando, are lunching with an old friend, a guide and philosopher, Alfonso. Here Mozart is gay and festive without a thought beyond. The conversation trips along, Guglielmo praising his Fiordiligi, Ferrando his Dorabella. Alfonso will hear none of it; all women are alike; let his friends pretend to leave Naples and make love in disguise to the wrong ladies and their wooing will win. The wager is taken, and the three dance away through a garden gate. In a trice we are in the lovely Italian garden of the hotel where the ladies are staying, and whither Alfonso comes to break the news of the immediate departure of their lovers. All the music of this part is exquisite. The farewell songs and quartet,* with the sighing viola making an almost poignant moment, and the trio after the leave-taking, simply beautiful as it is with its shimmering violin accompaniment, are outside all ordinary criticism. The work of a tired brain, forsooth! We follow the ladies, as it were, with the changing of the stage to their apartments, where Alfonso introduces the monstrously-disguised lovers. All the scene is in Mozart's best manner; the serio-comic love-making of the men, the terrible sincerity and earnestness of their rejection on the part of the ladies, the exquisite songs of sorrow, and the delighted laughter of the lovers, culminating in their contemptuous dismissal, could, in its perpetual contrast of humour and refined tenderness of sorrow, have been in his generation (and possibly in any other) the work of Mozart alone. The

*Does not Mr. Blackburn refer to the beautiful quintet, "Di scrivermi ogni giorno," which, after all, is practically a quartet, for Don Alfonso enters only at the very end and in an aside?—ED

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second act opens with a lovely card-duet, sung by Fiordiligi and Dorabella, at the conclusion of which Alfonso announces music in the garden. As the scene quickly changes, you hear the first notes of the justly famous serenade with its perfect phrases of peace and content. After the serenade the disguised lovers reappear, but now they appeal to subtler emotions. They are sick, like to die; and they take immediate advantage of offered sympathy. The frail ladies waver, and here again the genius of the musician makes your charade real and living by their hesitations, their desires, their pauses, and their final surrender. There shall be an immediate marriage, and with a mere fantasy of preparation we are in the brilliant breakfast chamber where gay eating and drinking are the order, in preparation of the ceremony which, unknown to the ladies, is of course to be mock. I have in my mind now the rare quartet where, to the tinkling of glasses, voice follows voice in delicious melody and combination of harmony. Of course we know the end of our charade; there is no secret, just as there is neither cruelty, real pathos, terror, nor tragedy hovering with a thousand grim meanings in the background."

SYMPHONY IN C MAJOR, NO. 7 FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in



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C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,— December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic Concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the

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Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which may well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube, which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I will not try to extol and interpret the symphony; men in the different stages of life take such different views of

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the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

"Here we have, besides masterly power over the musical technicalities of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and, permeating the whole work, a spirit of romance such as we recognize in other works of Franz Schubert. And this heavenly, long-drawn-out symphony is like some thick romance of Jean Paul's in four volumes, which can never end—and, indeed, for the very best reasons, in order that it may draw along the reader with it up to the last moment. How refreshing this feeling of satisfaction of being deceived by the large wealth of melody, whereas with other composers one always fears the end, and feels often saddened by the impotent conclusion!

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer

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was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

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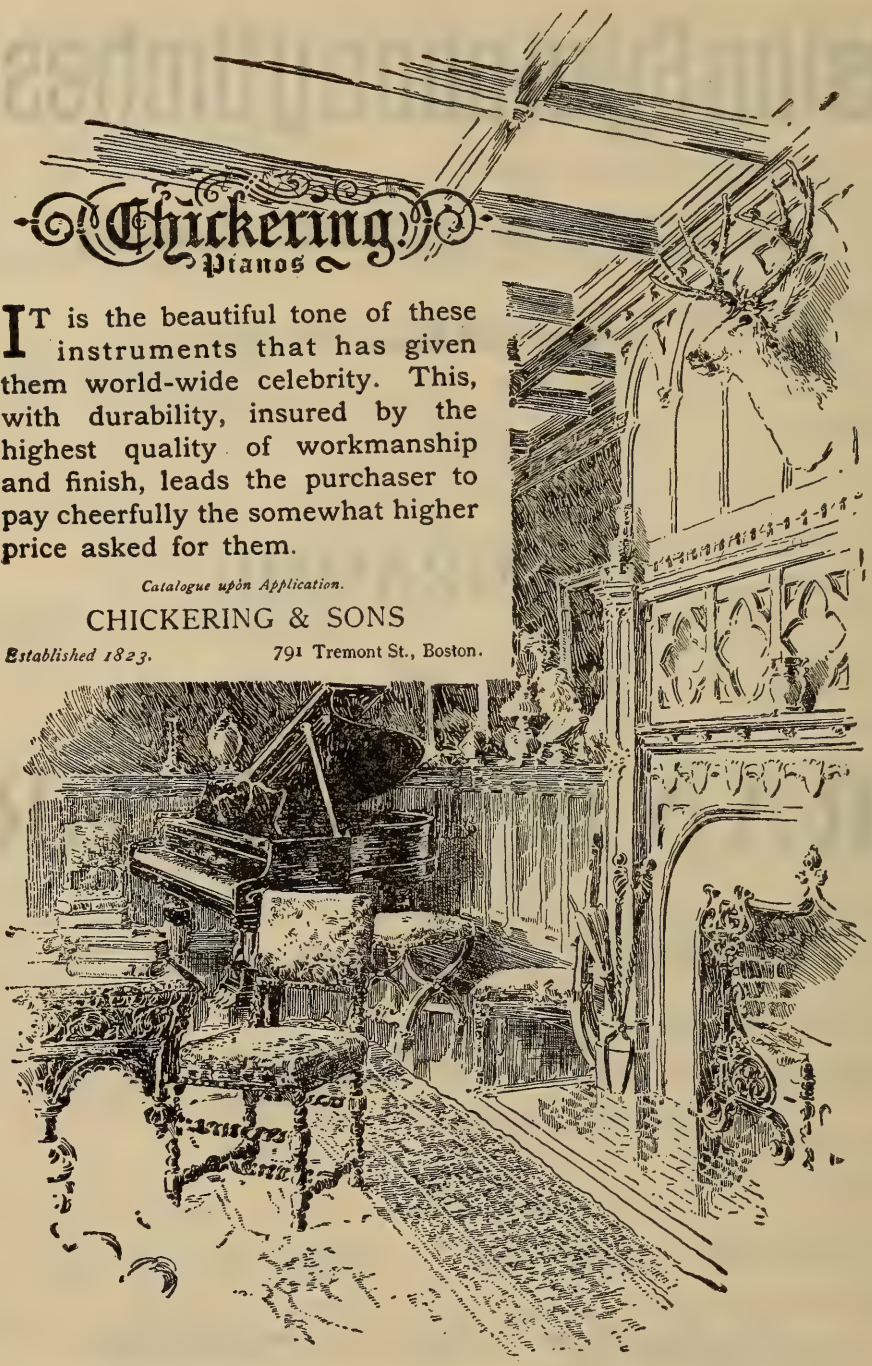
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(Born at Keszthely, Hungary, May 18, 1830; now living in Vienna.)

Goldmark's overture, "In Italien," was produced at a Philharmonic Concert, led by Ernst Schuch, in Vienna on January 24, 1904. The first performance in America was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, December 3, 1904.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, tambourine, snare-drum, cymbals, triangle, harp, strings.

It is in the form of the old Italian overture. It begins with an allegro section, which is followed by a slow movement, after which the lively section is repeated.

Allegro con fuoco, C major, 4-4 (12-8). There is no introduction, but after a measure of bassoons, kettledrums, and basses the chief theme, of a gay character, is announced by violins and wind instruments. This is developed by full orchestra. The second theme, of a gentler nature, is sung (Ruhig, A-flat) by solo oboe, accompanied by bassoons, horns, harp, triangle, and tambourine, and there is a countermelody in 'cellos and double-basses. This theme is developed, and the chief theme is developed with it, something after the manner of the stretto in a fugue, until the slow section is reached.

Langsam (Andante), 4-4. An expressive theme is sung by the oboes, accompanied by harp and muted strings. The second part of this section recalls in its mood the "Sakuntala" overture, and the divided strings and the harp, with the use of horns and wood-wind, give the coloring dear to Goldmark. This section ends with a repetition of the first motive, sung originally by the oboes.

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A crescendo in the form of an organ-point on the dominant G leads to a repetition of the Allegro con fuoco, but in the course of this Allegro there are reminiscences of the motives of the slow section, which are combined with the two themes of the Allegro.

Concerto in E minor, for Pianoforte and Orchestra, Op. 11.

Frederick Chopin

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first Allegro of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later.

He wrote on May 15 of the same year: "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the Allegro and the Adagio completely finished, I shall be without anxiety about the Finale. The Adagio is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,—for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the Finale was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the finale is the most successful movement (probably because it is easily intelligible." The musical world of Warsaw—Poles, Czechs, Germans, Italians—were invited to the rehearsal with full orchestra except trumpets and drums, September 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the Adagio would be wholly insignificant and its success doubtful. The Rondo is effective, the first Allegro vigorous. Cursed self-love! And, if it is any one's fault that I am conceited,



it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on October 11, 1830. The programme was as follows:—

Symphony	*Görner*
First Allegro from the Concerto in E minor	*Chopin*
Aria with Chorus	*Soliva*
Adagio and Rondo from the Concerto in E minor	*Chopin*
Overture to "Guillaume Tell"	*Rossini*
Cavatina from "La Donna del lago"	*Rossini*
Fantasia on Polish Airs	*Chopin*

(Soliva (1792–1851) was a composer and singing-teacher. Two of his best pupils, Miss Wolków and Miss Gladkowska, sang at this concert. George Sand wrote a sonnet to him. Görner was a horn-player as well as a composer.)

The theatre was full, and Chopin, who had been exceedingly nervous, played at his ease. He played on Streicher's piano, and Soliva conducted.

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (February 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

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CONCERNING PROGRAMME MUSIC

BY ERNEST NEWMAN.

A little while ago I attempted, in an article on "The Old Music and the New," in the *Contemporary Review*, to throw some light on the vexed question of programme music, and to make out a case for this essentially modern form of art. The main argument was that the symphonic poem, poetic music, programme music—call it by whatever title we choose—is a perfectly logical and necessary evolution of certain factors that have been inherent in music from its very birth, although, owing to a variety of circumstances, historical, technical, and social, the opportunity for their proper development has only come within comparatively recent years.

What I was chiefly concerned to prove was that certain critics are in error when they say that a piece of programme music, to justify its existence, ought to sound equally well to the man who knows the subject and the man who does not; that if it does not appeal to us as "pure music," irrespective of its conformity with a programme, it has at best only a factitious *raison d'être*. I tried to show that this is a preposterous demand to make; that a knowledge of the programme is absolutely necessary to the understanding of half the points that

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give the music its vitality; and that the man who wants to appreciate fully a symphonic poem without knowing the subject and the composer's handling of it ought, to be quite consistent, to listen to the "Erl King" without a knowledge of the poem or to the "Ring of the Nibelung" without a knowledge of the story.

But my words fell upon stony ground. I can understand the heathen who did *not* read my article still wallowing in the mire of error; and for these unconscious children of the darkness I have nothing but tender pity. But that some of those who did read it should yet be unconvinced, that they should go on in their old unanalytic ways as if I had never thrown a flood of light on the subject—this, I confess, has cut me to the heart; I feel much as Galileo must have felt when his friends persisted in using phrases that showed a lingering belief in the geocentric theory. Within the last month or two I have had some sad examples of this imperviousness to argument—one afforded by E. A. Baughan, a thoroughly level-headed critic in other respects; one by J. F. Runciman, who, when he is right, is very right, and when he is wrong is infernally wrong, and a third by Mr. Huneker, whose momentary lapse from rectitude was probably due to his being so intent on correcting the errors of Mr. Runciman. Curiously enough, it is over Richard Strauss, the most audacious exponent of programme music at the present time, that all these gentlemen have come to grief. Before, however, looking at the symphonic poem in connection with Strauss, let us examine a simple case, say the "Romeo and Juliet" overture of Tschaikowsky, and see whether this particular work could be equally understood and appreciated, as pure music, by the man who knows and the man who does not know the programme.

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into a concert room, and heard the overture without knowing that it had a poetical basis,—who listened to it, that is, as a piece of music, pure and simple, in sonata form. But I strenuously deny that this hearer would receive as much pleasure from the work as I do, for example, knowing the poetic story to which it is written. He might think the passage for muted strings, for example, extremely beautiful, but he would not get from it such delight as I, who not only feel all the *musical* loveliness of the melody and the harmonies and the tone color, but see the lovers on the balcony and breathe the very atmosphere of Shakespeare's scene. I am richer than my fellow by two or three emotions in a case of this kind. My nature is stirred on two or three sides instead of only one. I would go further and say that not only does the auditor I have supposed get less pleasure from the work than I, but he really does not hear Tschaikowsky's work at all.

If the musician writes music to a play and invents phrases to symbolize the characters and to picture the events of the play, we are simply not listening to *his* work at all if we listen to it in ignorance of his poetical scheme. We may hear the music, but it is not the music he meant us to hear, or at all events not heard as he intended us to hear it. If melody, harmony, color, and development are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside of the music unless we also are familiar with those pictures. Let us take another example. The reader will probably remember that the overture opens with a church-like theme, in the clarinets and bassoons, that is intended to suggest Friar Laurence. In the ensuing scenes of conflict between the two opposing factions, this theme appears every now and then in the brass, sometimes in particularly forceful and assertive manner.

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this simply as a matter of counterpoint: Tschaikowsky has invented two themes, he would say, and is now simply combining them. But here again he would be wrong. These passages certainly give us musical pleasure, and are as certainly meant to do so, but they are intended also to do something more. The reappearance of the "Friar Laurence" theme has a dramatic as well as a musical significance. Taken as it is from the placid wood-wind and given to the commanding brass, and made to stand out like a warning voice through the mad riot that is going on all round it, it tells its own tale at once to any one with a knowledge of the subject of the overture. So again with the mournful transformation of the love motive at the end of the overture. Tschaikowsky does not alter the melody and the harmony in this way for merely musical reasons. He has something more in his mind than an appeal to the abstract musical faculty, and I repeat that the hearer who is ignorant of this something more not only gets less than the full amount of pleasure from the work, but really does not hear the work as Tschaikowsky conceived and wrote it and intended it to be heard.

We have only to treat all other symphonic poems in the same way —to ask ourselves what the composer meant us to hear, and how much of it we really do hear if we do not know his poetical scheme—to see the folly of holding up absolute music as the standard to which programme music ought to conform. Occasionally, however, the objection is put in the inverse way, and we are told that programme music is absurd because it does not speak intelligently to us, does not carry its story written upon it so plainly that no one can mistake it. This is the point on which stress is laid by Mr. Baughan, who is mortified to find that the programme he had fitted to Strauss's "Don Juan" is, according to a friend of the composer, altogether inaccurate. I

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can quite believe it, for nothing is easier than to go wrong in cases of this kind. I, myself, stumbled over the very phrase that has brought woe and mortification to the soul of Mr. Baughan.

Arguing with a friend a little time ago on the subject of Strauss, I maintained that the opening theme of "Ein Heldenleben" is *not* heroic through and through; it is rather bombastic than heroic; the kind of hero there depicted is a little too self-conscious, a little too much given to showing his biceps and inviting people to tread on the tail of his coat. To my mind the fine subject on the four horns in "Don Juan" is much more veritably heroic, vigorous, without a trace of a suspicion of "showing off." Now, both Mr. Baughan and myself learn, to our surprise, that Strauss "meant it to represent Don Juan staggering into the ball-room with intoxicated gayety," and Mr. Baughan, aggrieved beyond measure, rushes to the wild conclusion that "here we have the inherent stupidity of programme music." With all respect I beg to differ: here we have only the inherent stupidity of asking us to listen to descriptive music without giving us the key to the thing described. It is as if Mr. Baughan, having kissed a girl in the dark, and then discovered, when the lights were turned up, that he had got hold of the wrong girl, should petulantly declare that this showed the inherent stupidity of kissing. Of course it shows nothing of the kind; nor does the fact that we make a blunder here

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and there in our interpretations of a composer's intentions prove that programme music is a delusion and a snare. Mr. Baughan might as well say that when a man who can understand a Beethoven symphony hears "The Dream of Gerontius" without the slightest knowledge of the words, and wonders what in Hades it is all about, this shows the inherent stupidity of oratorio and opera and the song.

The charge of absurdity must be really laid at the door of the composer. The plain truth is that a composer has no right to put before us a symphonic poem without giving us the fullest guide to his literary plans. It would be ridiculous of Wagner or Liszt to think their business was ended when they had given us simply the title of, say, "The Ring of the Nibelung" or "The Loreley"; it is equally ridiculous of Strauss to tell us that a work is called "Till Eulenspiegel" or "Don Juan," and leave us to discover the rest for ourselves. If Strauss put that subject for the four horns together with the notes in that particular order not merely because he liked the sequence of sounds, but because they limned the picture of Don Juan which he had in his eye at that moment, it is folly of him to throw it before *us* as a mere sequence of sounds, and not to tell us what aspect of Don Juan it is meant to represent.

As for "the inherent stupidity of programme music," may I put it to Mr. Baughan that he is never likely to go wrong again over this

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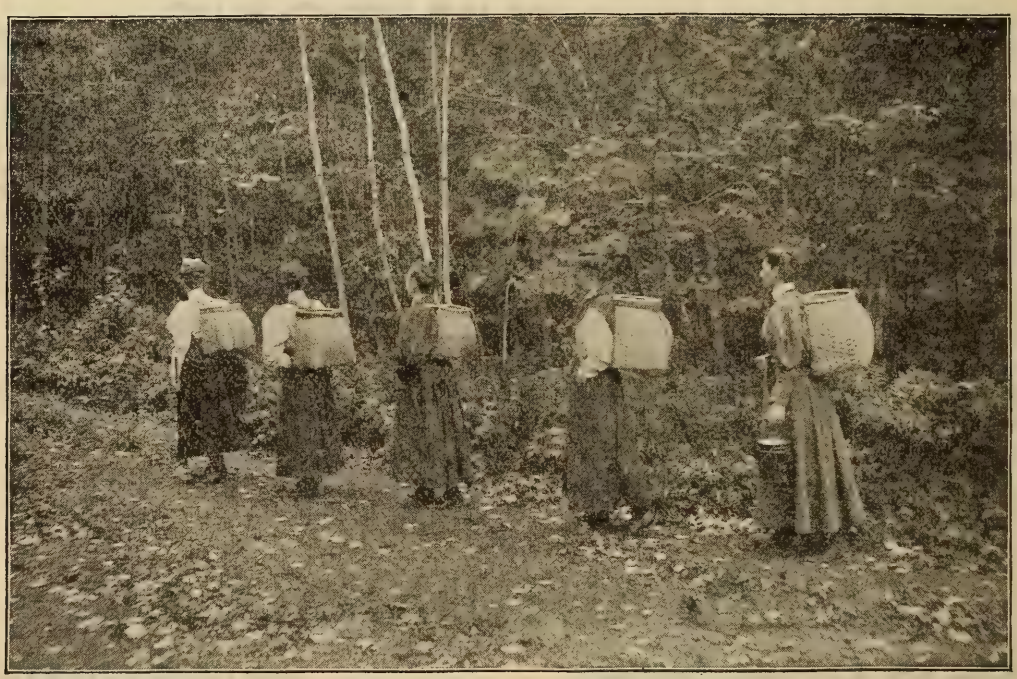
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phrase, and that each time he hears "Don Juan," he will, to this extent, be nearer seeing what the composer meant him to see than he ever was before? And, if he had an equal certainty of the meaning of all the other subjects in "Don Juan," would he not then be able to recreate the whole thing in accordance with Strauss's own ideas? And would not all difficulty then vanish, and the "inherent stupidity" seem to be in those who cursed the form because they had not the key to the idea? Let any one listen to "Till Eulenspiegel" with no more knowledge of the composer's intentions than is given in the title, and I can understand him failing to make head or tail of it. But let him learn by heart the admirable analysis by C. A. Barry, that is sometimes printed in the programme books, and if all does not then become to him as clear as crystal, if then he cannot follow all the gradations of that magical piece of story-telling,—well, he had better confine his musical desires to Haydn's quartets and "The Honeysuckle and the Bee." He does but write himself down as slow-witted; the value of the musical form remains unassailed.

Now why does not Strauss, or any other composer of programme music, spare himself and us all this trouble by showing us, once for all, the main psychological lines upon which he has built his work? The composer himself, in fact, is the cause of all the misunderstanding and all the æsthetic confusion. Nothing could be clearer than the



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symbolism of the music in Strauss's "Don Quixote," when you know the precise intention of each variation; but the fact that Strauss should give the clew to these in the piano duet, and omit it all from the full score, shows how absurdly lax and inconsistent the practice of these gentlemen is. "Also sprach Zarathustra," again, is quite clear, because indications are given here and there of the precise part of Nietzsche's book with which the musician is dealing; while "Ein Heldenleben" simply worries us by prompting futile conjectures as to the meaning of this or that phrase. Wagner would not have dreamt of throwing a long work before us and simply telling us that the subject of it was "The Ring of the Nibelung." Why, then, should the writer of symphonic poems expect us to fathom all his intentions when he has merely printed the title of his work? If the words of the opera are necessary for me to understand what was in Wagner's mind when he wrote this or that motive, surely words—not accompanying the music, but prefixed to it—are needful to tell me what was in Strauss's mind when he shaped the waltz in "Zarathustra."

If it is absurd to play to me a song without giving me a copy of the words, expecting us to understand the music that has been born of a poetical idea as if it had been written independently of any verbal suggestion, it is equally absurd to put before me, as pure music, an orchestral piece that was never conceived as pure music. If the poem

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or the picture was necessary to the composer's imagination it is necessary to mine; if it is not necessary to either of us, he has no right to affix the title of it to his work.

Mr. Runciman, curiously enough, hits upon the truth by accident in the very act of trying to deny its existence. It was in an article in the *Musical Courier*, in which Mr. Runciman in one of his most carnivorous moods ("Did He who made the lamb make thee?") was ferociously chewing a sawdust scarecrow which he took to be Richard Strauss. Mr. Runciman, in the course of much savage treatment of this effigy, tells us that Wagner saw "that the intellectual idea could not be conveyed by music alone; that together with the color—the music—must go the spoken word to make clear what was meant." So far, good. But then he quarrels with Strauss for trying to make *his* themes expressive of something more than music pure and simple, and giving us a programme to help us. Why, where in the name of lucidity is the difference between singing to a phrase of music the words that prompted it, and printing these words alongside the phrase or at the beginning of the score? Does it matter whether the composer writes a love scene and has the actual words *sung* by a tenor and a soprano, or merely puts the whole thing on an orchestra, and *tells* us that this is a scene between two lovers, and that their love is of such and such a quality? For the life of me I cannot see why the one proceeding is right and the other wrong. And, once more, if it is essential that we should not be left in the slightest doubt in the case of the opera as to who the protagonists are and what is the nature of their sentiments, it is equally essential, in the case of the symphonic poem, that we should not be left in ignorance of any of the points that have gone to make the structure of the music what it is.

It is just here that Mr. Huneker seems to me somewhat half-hearted. "Strauss," he says, "does not endeavor to express ideas, literary or metaphysical, in his scores. That statement is fudge. But his music *suggests* ideas, pictures, poems." This last may be the truth, but it is surely not the whole truth. It is quite true that "Zarathustra" "suggests" certain ideas of the cosmos. But why? Simply because *it was these very ideas that suggested the music in the first place.* When Strauss says, "I did not intend to write philosophical music or to portray Nietzsche's great work musically," he himself is indulging in fudge of the worst order. Why has he prefixed to each section of his score an allusion to the particular portion of Nietzsche's book which he is there illustrating? Nietzsche has a chapter "On Science." Strauss gives this title to one part of his tone poem. Does he not mean to convey to us there the musical equivalent of the philosopher's bitter complaint, and, if so, is he not emphatically writing philosophical music? As for literary ideas, with what else does the "Don Quixote"

deal? There is not a phrase in it that is not the most lifelike representation of some character or other, or some phrase of that character; this is precisely the thing that makes it "'Don Quixote," and not merely a series of "variations on an original theme." Mr. Huneker's memory has certainly given way for the moment when he tells us that, "discarding the Lisztian title, he calls his works 'Tone Poems,' presents no programmes, and only clews in his titles, being content that the world should enjoy or despise his music as *absolute* music, nothing more." As a matter of fact the "Zarathustra" and the "Don Quixote" scores contain a clew on almost every other page; nothing could well be clearer than the programmes Strauss gives us there. And what are the poems prefixed to "Tod und Verklärung" and "Don Juan" if not programmes of a kind, though so imperfect in detail as to have been the cause of a cruel shock to Mr. Baughan's emotions? No, there is no compromise possible. If the song and the opera are legitimate blends of literary idea and musical expression, so is the symphonic poem, and, if the literary basis has to be given us in full in the case of the opera, we equally need it in the other case as completely as it can be set before us. The great trouble is that composers like Strauss so often do neither the one thing nor the other: they neither put their work before us as music pure and simple, nor give us sufficient clew to what the representative music is intended to represent. Hence all this worry and confusion,—the blighted trust of Mr. Baughan, the murderous fury of Mr. Runciman, and the sad spectacle of Mr. Huneker, in his charitable attempt to keep the peace between the quarrelling schools, being cast out of the councils of them both.—*From the Musical Courier, New York.*



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MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical

* Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahábhárata,' the 'Shahnámeh,' and the 'Nibelungen.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was

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vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'* The na-

written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."— Ed.

*A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii. pp. 9-11 (Ghent, 1900).— Ed.

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tional epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

"His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

"Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to 'lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying



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that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree's wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depths of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wartland,' make the composition immortal. As long as the Finnish nation exists 'Wart-

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land' shall never lose its magnetism and its elevating sway over the hearts of the people."*

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802–84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775–1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom we have already referred. His son-in-law, Dr. Karl Collan (1828–71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835–65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Faltèn, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and a pianoforte teacher. He has composed a cantata, choruses, and songs.

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.— Ed.

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Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," and songs; Erik Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs; Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!") and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the

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stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode, a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.* Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Schnéevoight are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a 'cellist and a conductor of repute.

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

* A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel, and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

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NORTH AND SOUTH.

BY VERNON BLACKBURN.

One reads of an interview which Mr. Watkin Mills has just granted to a musical enthusiast, in the course of which that well-known singer says that the South of England is the place where the modern drawing-room ballad is most of all appreciated, while in the North "more brittle matter for the teeth" is necessary. One goes back to Tennyson:—

> O, tell her, swallow, that thou knowest each,
> That bright and fierce and fickle is the South,
> And dark and true and tender is the North.

Therein, coincidently enough, lies the kernel of the whole problem of music as it exists for the various corners of the earth. The subject is an interesting one; and during some few past generations it has been exemplified very peculiarly in the musical history of Europe. England, in such a case, becomes merely a microcosm, a text, a fragmentary matter upon which to hang one's discourse.

"Bright and fierce and fickle is the South." Take, for example, the history of Italian opera. Bright as a flame that runs like the wind over the dried grass of a sunburnt field the thing flew abroad in its time of popularity. Fierce with the passion of all the love-stories of the world, it captured the ears of those who loved to see the mimic warfare of life translated into music. But fickle because, unable to remain constant to the heart of humanity, Italian opera exists these days —we mean, of course, pure Italian opera, not the quality which it has gained from an alien mingling—only as a most interesting historical record, a thing that can be repeated for amusement, not for instruction or for solid interest.

"Dark and true and tender is the North." Wagner, his work and his theory, lay far to the North of any Italian song; and his accomplish-



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ment, though at first it was "dark" enough to every contemporary musician, was as true and tender as anything that the history of art has to tell. Thus enduring, thus insistent seems the work to be which is carried out amongst conditions that are apparently more difficult to overcome. Mr. Mills has, curiously enough, in the most casual of sentences, hit upon one of the deepest and most philosophical of vital truths,—a truth which has its existence for music in common with the general material world. The same truth is embodied materially in the existence of the Pyramids, as compared with the existence of the Hanging Gardens of Babylon. That which is "bright and fierce and fickle" is the South. The North is equally well described in Tennyson's phrase.

A discussion it is which brings us circuitously enough round to Purcell, whose work has recently been so prominently brought forward for the consideration of a discriminating public, and whose popularity seems to be waxing year by year according to its deserts. On every side there are signs that his music is receiving the attention which it more than deserves, and indications are being given here and there that revivals of the work of that amazing genius on quite an exceptional scale are not at all improbable. It is not likely that two hundred years hence the world will pay very much heed to the scores of Donizetti or Bellini; but it is a sign of how "true and tender" was the work of the great Northern master that a most artistic determination to ensure its appreciation in these times is as strong as was the determination of Mendelssohn that another great master through whose veins flowed Northern blood should be made known in the fulness and the plenitude of his glorious genius. Once more one is made impotently aware of the cruelty of death:—

> . . . Neque harum, quas colis, arborum
> Te praeter invisas cupressos
> Ulla brevem dominum sequetur.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 16, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); "Sanctus" with Latin text written in church style, with chorus and solos; Fantasie for piano solo; Fantasie for piano, "into which the full orchestra enters little

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by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder, born at Constantinople in 1785, the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice.

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"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience

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of the new works has come down to us. Nor do we know which concerto Beethoven played. Reichardt censured the performance of the "Hymn"—a gloria—and the "Sanctus," and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as von Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is as vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspira-

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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tions of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now, it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in



two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you . Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzo-forte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

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